GROSVENOR NOTES

1877-82

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GROSVENOR NOTES

1877—1882.

Containing complete Catalogues of the Summer Exhibitions at the Grosvenor Gallery.

44 × 34.

No. 34, "*Lady Lindsay* (of Balcarres)." G. F. WATTS, R.A.

(GROSVENOR GALLERY, 1877.)

Grosvenor Notes

1877

The first SUMMER EXHIBITION of the Grosvenor Gallery was opened on the 1st May, 1877, and contained 209 works by living artists. In accordance with the intention of its founder, Sir Coutts Lindsay, Bart., of giving "special advantages of exhibition to artists," the works of each painter were, as far as possible, grouped together for separate examination.

The large WEST GALLERY (104 ft. × 35 ft., hung with crimson damask and divided into panels by gilt pilasters) contained only 83 paintings. The whole of the South Wall was occupied by the works of E. BURNE-JONES, including the six beautiful decorative panels, "*The Days of the Creation*," now in possession of Mr. W. GRAHAM; "*Venus' Mirror*," and "*The Beguiling of Merlin*"—the last sketched overleaf, from an etching published by the proprietors of *L'Art*. In the centre of the West Wall, opposite the entrance, was a full-length portrait of "*Lady Lindsay*," by Sir COUTTS LINDSAY, and other works by the same artist, and, at the head of the room, the well-known allegorical picture of "*Love and Death*," by G. F. WATTS, R.A., sketched on p. 4. Other prominent exhibitors were L. ALMA-TADEMA, R.A., J. E. MILLAIS, R.A., HOLMAN HUNT, W. B. RICHMOND, R. SPENCER STANHOPE, WALTER CRANE, J. M. WHISTLER and Professor LEGROS.

In the East Gallery (60 ft. × 28 ft., hung with green, and containing 64 paintings), the largest space, on the East Wall, was devoted to the works of F. HEILBUTH and J. TISSOT. "*The Triumph of Will*"—a fair woman standing sword in hand, surrounded by pythons, vipers, &c., representing vices and evil passions—will be remembered by many visitors. The principal positions at the head of this Gallery were occupied by the fine portraits of "*Lady Lindsay*" and "*E. Burne-Jones*," by G. F. WATTS, R.A. (the

former sketched on the frontispiece). In this Gallery were also works by Sir FREDERICK LEIGHTON, P.R.A., Sir FRANCIS GRANT (late P.R.A.), P. R. MORRIS, A.R.A., G. H. BOUGHTON, A.R.A., and several foreign artists, including GUSTAVE MOREAU, G. COSTA, OTTO WEBER, DAVID BLES, &c.

No. 23. 91 × 45

No. **23.** "*Love and Death.*" G. F. WATTS, R.A.

In the WATER-COLOUR GALLERY were 48 drawings, 17 being by RICHARD DOYLE, principally fairy scenes, occupying one side of the Gallery. The principal works in SCULPTURE were portrait busts by J. E. BOEHM, R.A.

The works in each Gallery were numbered separately, commencing at the entrance doors and going from *right to left.* The following is a list of the contents with the original Catalogue numbers.

WEST GALLERY.

LADY LINDSAY.—No. **1**, "*The Use of the Globes;*" No. **2**, "*Portrait of Miss Violet Lindsay;*" No. **3**, "*Chrysanthemums.*"

JAMES WHISTLER.—No. **4**, "*Nocturne in Black and Gold;*" No. **5**, "*Blue and Silver;*" No. **6**, "*Blue and Gold;*" No. **6a**, "*Blue and Silver;*" No. **7**, "*Henry Irving as Philip II.;*" No. **8**, "*Harmony in Amber and Black;*" No. **9**, "*Arrangement in Brown.*"

No. 59. 72 × 43.

No. **59.** "*The Beguiling of Merlin.*" E. BURNE-JONES.

C. E. HALLÉ.—No. **10**, "*A Little Bluestocking;*" No. **11**, "*Nuremberg;*" Nos. **12** and **13**, "*Portraits of Lady Lindsay*" and "*Mrs. H. E. Gordon.*"

E. J. POYNTER, R.A.—No. **14**, "*Mrs. Heseltine;*" No. **15**, "*Andromeda;*" No. **16**, "*Mrs. Poynter;*" No. **17**, "*Jessica;*" No. **18**, "*Mrs. Baldwin;*" No. **19**, "*An Egyptian Sentry;*" No. **20**, "*Lady Wensleydale;*" No. **21**, "*Proserpine.*"

G. F. WATTS, R.A.—No. **22**, "*Hon. Mrs. Percy Wyndham;*" No. **23**, "*Love and Death.*"

J. E. MILLAIS, R.A.—No. **24**, "*The Marchioness of Ormonde;*" No. **25**, "*Countess Grosvenor;*" No. **26**, "*Lady Beatrice Grosvenor;*" No. **27**, "*Lord Ronald Gower;*" No. **28**, "'*Stitch, Stitch, Stitch.*'" Hood's 'Song of the Shirt.'

L. ALMA-TADEMA, R.A.—No. **29**, "*Sunday Morning*;" No. **30**, "*A Seat*;" No. **31**, "*A Mirror*;" No. **32**, "*A Bath*;" No. **33**, "*Phidias showing the Frieze of the Parthenon to his Friends*;" No. **34**, "*Sunflowers*;" No. **35**, "*Tarquinius Superbus*;" No. **36**, "*A Portrait.*"

W. B. RICHMOND.—No. **37**, "*Electra at the Tomb of Agamemnon*;" No. **38**, "*W. F. Robinson, Q.C.*;" No. **39**, "*Mrs. Freshfield*;" No. **40**, "*Daughters of the late Rev. C. Cavendish Bentinck.*"

SIR COUTTS LINDSAY, Bt.—No. **41**, "*The Dower House at Balcarres*;" No. **42**, "*Sheep returning from Pasture*;" No. **43**, "*Lady Lindsay*;" No. **44**, "*My Companions*;" No. **45**, "*Daphne.*"

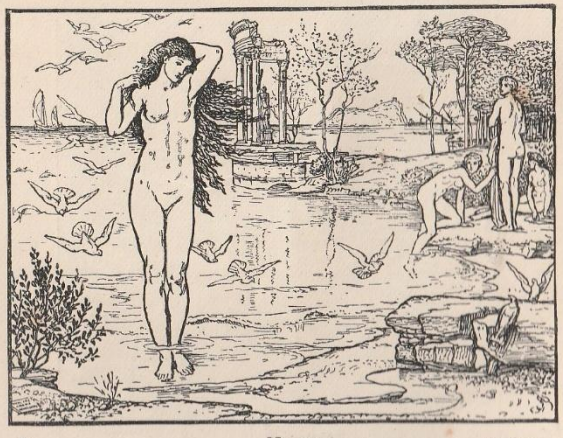
W. HOLMAN HUNT.—No. **46**, "*The After Glow in Egypt*;" No. **47**, "*An Italian Child*;" No. **48**, "*Plains of Esdraelon*;" No. **49**, "*Street Scene near Cairo.*"

ALBERT MOORE.—No. **50**, "*Sapphires*;" **51**, "*Marigolds*;" **52**, "*End of the Story.*"

R. SPENCER STANHOPE.—No. **53**, "*Eve Tempted*;" No. **54**, "*Love and the Maiden*;" No. **55**, "*On the Banks of the Styx*;" No. **56**, "*The Mill.*"

F. W. BURTON.—No. **57**, "*Mrs. George Smith.*"

J. M. STRUDWICK.—No. **58**, "*Love's Music.*"



* No. 70. 57 × 72.

No. **70**. "*Renaissance of Venus.*" WALTER CRANE.

E. BURNE-JONES—No. **59**, "*The Beguiling of Merlin*;" No. **60**, "*The Days of Creation*;" No. **61**, "*Venus' Mirror*;" No. **62**, "*Temperantia*;" No. **63**, "*Fides*;" No. **64**, "*St. George*;" No. **65**, "*Spes*;" No. **66**, "*A Sibyl.*"

THOMAS ARMSTRONG.—No. **67**, "*Girl holding an Embroidery Frame*;" No. **68**, "*Harbour Bar at Teignmouth*;" No. **69**, "*The Riviera of Genoa in Spring.*"

WALTER CRANE.—No. **70**, "*Renaissance of Venus*;" No. **71**, "*View from Monte Pazioli, near Rome.*"

ALPHONSE LEGROS.—Nos. **72** to **75**, "*Studies of Heads*;" No. **76**, "*Thomas Carlyle*;" No. **77**, "*A Landscape*;" No. **78**, "*Le Chaudronnier*;" No. **79**, "*Le Cloître Espagnol*;" No. **80**, "*A Baptism.*"

G. D. LESLIE, R.A.—No. **81**, "*Palm Blossom.*"

FRANK DICEY.—No. **82**, "*Hop-picking in Kent.*"

EAST GALLERY.

OTTO WEBER.—No. **1**, "*Valley of Strathfillan*;" No. **2**, "*Hills of Crainlarich.*"

GIOVANNI COSTA.—No. **3**, "*Winter Evening on the Sands near Ardea, Rome.*"

RUDOLPH LEHMANN.—No. **4**, "*May we come in?*" No. **5**, "*Out of the World*;" No. **6**, "*Mrs. Priestley.*"

FERDINAND HEILBUTH.—No. **7**, "*At the Church of St. John Lateran, Rome*;" No. **7a**, "*Piazza di San Giovanni in Laterano, Rome*;" No. **8**, "*Seminarists*;" No. **9**, "*Monte Pincio, Rome*;" No. **10**, "*A Portrait*;" No. **11**, "*Past and Present, Rome*;" No. **12**, "*Mother and Child*;" No. **13**, "*Villa Borghese*;" No. **14**, "*Bougival*;" No. **15**, "*Iffley Mill*;" No. **16**, "*Parc de Courrances.*"

JAMES TISSOT.—No. **17**, "*Summer*;" No. **18**, "*a Portrait*;" No. **19**, "*The Gallery of H.M.S. Calcutta*;" No. **20**, "*The Widower*;" No. **21**, "*Meditation*;" No. **22**, "*The Triumph of Will*" (poem in five parts); No. **23**, "*Holyday*;" No. **24**, "*Chrysanthemums*;" No. **25**, "*Portsmouth Dockyard*;" No. **26**, "*Gossiping.*"

P. R. MORRIS, A.R.A.—No. **27**, "*The Reaper and the Flowers*;" No. **28**, "*A Portrait.*"

Miss KATE CARR.—No. **29**, "*Mrs. Boughton.*"

Miss EVELYN PICKERING—No. **30**, "*Ariadne in Naxos.*"

Sir FREDERCK LEIGHTON, P.R.A.—No. **31**, "*Portrait of H. E. Gordon*;" No. **32**, "*An Italian Girl*;" No. **33**, "*A Study.*"

G. F. WATTS, R.A.—No. **34**, "*Lady Lindsay* (of Balcarres)," (*see Frontispiece*); No. **35**, "*E. Burne-Jones.*"

GUSTAVE MOREAU.—No. **36**, "*L'Apparition.*"

E. J. POYNTER, R.A.—No. **37**, "*Mrs. Burne-Jones*;" No. **37a**, "*Lynmouth.*"

C. E. HALLÉ.—No. **38**, "*Mrs. W. Orr Ewing*;" No. **39**, "*Friends.*"

CHARLES COUSINS.—No. **40**, "*Little Red Riding Hood.*"

CARL SCHLOESSER.—No. **41**, "*The Refectory.*"

J. FORBES-ROBERTSON.—No. **42**, "*The Duchess of Westminster.*"

G. H. BOUGHTON, A.R.A.—No. **43**, "*A Ruffling Breeze.*"

GEORGE HOWARD.—No. **44**, "*In a Pine Wood near Pisa*;" No. **45**, "*San Gemignano*;" No. **46**, "*Near the Torre dei Riccardi.*"

The late Sir FRANCIS GRANT, P.R.A.—No. **47**, "*F.M. Viscount Hardinge and Staff returning from Ferozeshah*;" No. **48**, "*Lord Macaulay*;" No. **49**, "*General Sir Hope Grant, G.C.B.*"

HERBERT WILSON.—No. **49a**, "*Mrs. Herbert Wilson.*"

VICTOR MOTTEZ.—No. **50**, "*The Spring*;" No. **51**, "*After the Storm.*"

FRANK DICEY.—No. **52**, "*The Lane.*"

DAVID BLES.—No. **53**, "*Musical Trio at a Country House in Batavia.*"

ALFRED MORGAN.—No. **54**, "*Glad Tidings of Great Joy.*"

Mrs. HENRIETTA MUNRO.—No. **55**, "*Miss Annie Munro.*"

Mrs. LOUISE JOPLING.—No. **56**, "*It might have been.*"

J. S. CUTHBERT.—No. **57**, "*Gethsemane.*"

Baron H. DE LYONCOURT.—Nos. **58** and **59**, "*Landscapes, near Pont Aven, Brittany.*"

C. E. HALLÉ.—No. **60**, "*The Gareloch*;" No. **60a**, "*Arrochar.*"

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WALTER CRANE.—No. **20**, "*View from the Palatine, Rome;*" No. **28**, "*Winter and Spring;*" No. **29**, "*Study near Medmenham;*" No. **30**, "*Whitby.*"

ARTHUR PAYNE.—No. **21**, "*Giordano Bruno.*"

Lady LINDSAY.—No. **22**, "*The Hon. Lady Pelly;*" No. **27**, "*Rhododendrons;*" No. **38**, "*Orchids;*" No. **41**, "*No more hair pins;*" No. **42**, "*If Ifs and Ands.*"

WALTER SEVERN.—No. **23**, "*A Street in Cairo.*"

Sir COUTTS LINDSAY.—No. **24**, "*Ariadne;*" No. **25**, "*Sketch near Rome.*"

GEORGE HOWARD.—No. **26**, "*Capo Nero, San Remo;*" No. **31**, "*A Lemon Garden.*"

H. HERKOMER, A.R.A.—No. **30a**, "*Im Walde;*" No. **30b**, "*Attention.*"

E. J. POYNTER, R.A.—No. **32**, "*The West Wind.*"

J. M. JOPLING.—No. **33**, "*In the Conservatory;*" No. **34**, "*Both Artist and Model;*" No. **35**, "*Wallflowers.*"

Mrs. ANGELL.—No. **37**, "*Roses;*" No. **40**, "*Azaleas.*"

Miss MARGARET GILLIES.—No. **39**, "*The Friends.*"

JOSEPH JOPLING.—No. **43**, "*The Terrace, Balcarres.*"

Lady LOUISA CHARTERIS.—No. **44**, "*Viscountess de Vesci.*"

Mrs. SPARTALI-STILLMAN.—No. **45**, "*A Portrait.*"

COUNTESS OF WARWICK.—Nos. **47** and **48**, "*Two Portraits on China.*"

The SCULPTURE consisted of five Portraits by J. E. BOEHM, R.A.: No. **1**, "*Vice-Chancellor Sir J. Bacon;*" No. **2**, "*Mrs. George Forbes;*" No. **3**, "*Lord Shaftesbury;*" No. **4**, "*Mrs. Keith Fraser;*" and No. **5**, "*J. M. Whistler;*" "*Ione*" (terra cotta), J. N. MACLEAN; "*Education Maternelle,*" E. DELAPLANCHE; "*Cleopatra,*" MASSINI; "*Le Courage Militaire,*" PAUL DUBOIS; "*Galathea,*" J. E. BOEHM, R.A.; "*Jeanne d'Arc,*" H. CHAPU; and "*Alfred the Great,*" "*Cheeky,*" and "*Shy,*" Count GLEICHEN.

ETCHINGS in the VESTIBULE were exhibited by the proprietors of *L'Art*, and China by Mr. GOODE, of South Audley Street, London.

An ALPHABETICAL LIST of EXHIBITORS in 1877 will be found at the end of GROSVENOR NOTES, 1878.

H. B., 1882.

*** The foregoing pages (printed to complete sets) may be obtained separately of the publishers, Messrs. CHATTO & WINDUS, 214 Piccadilly, price 6*d.*, or by post 7*d.*; of whom also all back numbers of "Academy" and "Grosvenor Notes" may be obtained, and covers for binding.

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SECOND EDITION.

Grosvenor Notes:

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC.

SUMMER EXHIBITION.

* No. 42.

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JULY 1878.

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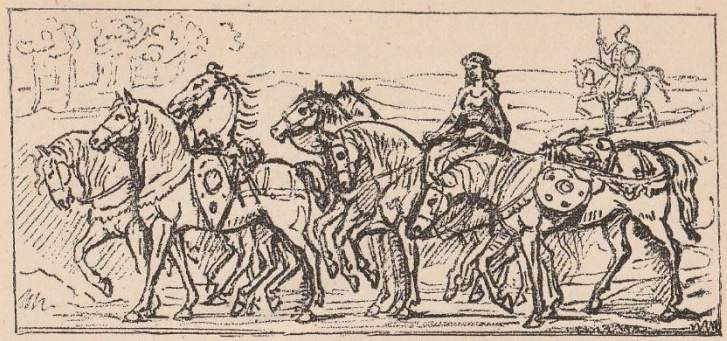

* No. **233.** "*Geraint and Enid.*" H.R.H. THE PRINCESS LOUISE. (*See p.* 56.) 23 × 47.

PREFACE.

THE purpose of "GROSVENOR NOTES" is to be descriptive, rather than critical; to form an annual record of the summer exhibitions which should be interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor is indebted to those artists who have assisted him with sketches, and to Sir Coutts Lindsay for the facilities afforded him for the rapid production of the book.

The illustrations are produced by A. & W. Dawson.

103 VICTORIA STREET, S.W.
May 1, 1878.

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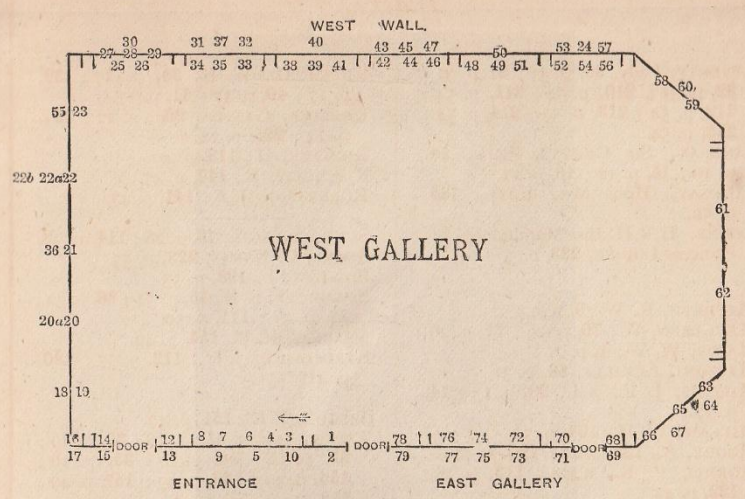

The present collection, being the second summer exhibition of works by living artists, contains 157 oil paintings, 73 water-colour drawings and etchings, and 14 works of sculpture or terracotta.*

Entering the large WEST ROOM by the middle door, we find a group of six paintings by Legros on the opposite wall, occupying the central panel; on the left hand, at the end of the gallery, the position occupied last year by the works of Burne-Jones, is a large landscape by C. G. Lawson, also portraits by C. E. Gregory and J. E. Millais, R.A.; on the right hand, the north end of the gallery is occupied, as last year, by the works of G. F. Watts, R.A.

Commencing on the right of the doorway, the first picture is a curious old-fashioned portrait—

No. 1. "*Mrs. Edward Strick.*" W. WREFORD MAJOR.

Next are four powerful studies of heads, by H. Herkomer, interesting, technically, from the fact of their being painted in *transparent* water-colours, the impasto given by a paper composition (which is perfectly durable) invented by the painter.

The first is a portrait of Wagner, in dark worn velvet coat; a painting full of character, the best work the artist has yet produced. (*See sketch overleaf.*)

* A list of the Exhibitors in the first year (1877) will be found on page 58.

NOTICE.—Sketches for "GROSVENOR NOTES" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the care of the Secretary of the Grosvenor Gallery, on or before the 15th April in each year. Exhibitors are requested to give early intimation to Mr. Blackburn of the completion of any important work.

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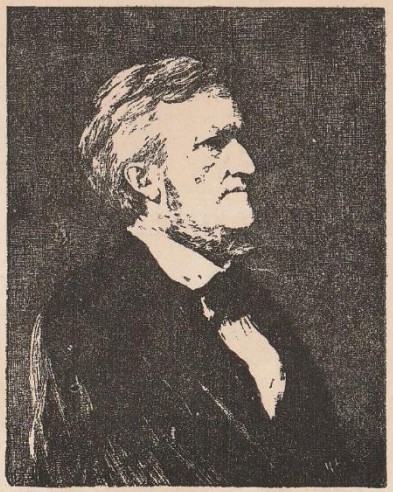


* No. 2. 36 × 28.

No. **2.** "*Richard Wagner.*" HUBERT HERKOMER.

* No. 3. 48 × 28.

No. **3.** "*Who comes here?*" H. HERKOMER.

* No. 4. 16 × 12.

No. **4.** "*Souvenir de Rembrandt.*" H. HERKOMER.

No. **5.** "*Portrait of a Lady.*" H. HERKOMER.

These pictures, in which the richness of effect is remarkable, are painted in *water colours* without the use of body colour.

* No. 9. 36 × 66.

No. **9.** "*Coming from St. Ives Market.*" R. W. MACBETH.

Vivid sunset effect on a dusty road; sheep scattered to the roadside by an approaching cart.

Next, on the line, are three landscapes, by G. COSTA—No **6**, "*The Campagna*"; No. **7**, "*Capri*"; No. **8**, "*On the Shore.*"

Above the foregoing are—No. **10**, "*St. Jerome,*" a study, by A. LEGROS, and No. **11**, "*Portrait of Mons. Rouzaud, in armour,*" by J. M. JOPLING.

* No. 12. 12 × 12.

No. **12**. "*A Portrait, Capri*"; in quiet, delicate tones. G. COSTA.

No. **13**. "*Portrait of the Countess Brownlow.*" EDWARD CLIFFORD.

[*Door.*]

Next are three works by Sir Coutts Lindsay.

* No. 14. 16 × 21.

No. **14**. "*An Idyl.*" Sir COUTTS LINDSAY, Bart.

No. **15**. "*Golden Fetters.*" Sir COUTTS LINDSAY, Bart.

A figure of Cupid enchained.

No. **16**. "*The Shepherd's Farewell.*"
Sir COUTTS LINDSAY, Bart.

A classic landscape with two figures, and sheep on distant hills; somewhat similar in composition to No. **14**.

No. **17**. "*The Earl of Crawford and Balcarres.*" N. GORDIGIANI.

On the south wall are eleven pictures—

* No. 18. 69 × 31.

No. **18**. "*A Portrait.*" FRANK DICEY.

Pink dress against dark grey background.

* No. 19. 27 × 39.

No. **19.** "*A Pastoral.*" MARK FISHER.

Low-toned landscape and a quiet sky; the effect scarcely indicated in the sketch.

Next, on the line, is a very remarkable work by a young painter—

No. **20.** "*Portrait of W. T. Eley, Esq.*" E. J. GREGORY.

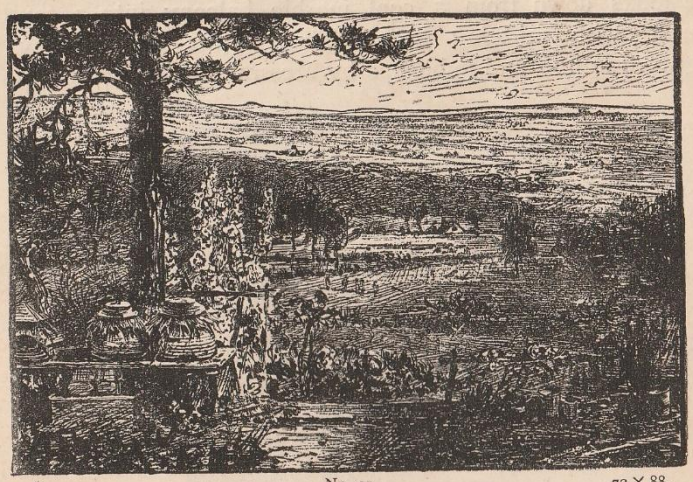
Three-quarter length figure in brown velvet coat; with a brown dog; dark tapestry background. This portrait is well described by a contemporary, as "a work of vigorous life and individuality; original and powerful in treatment; looking every inch the healthy, keen-witted sportsman, who, like Wordsworth's Peter Bell,

> "'has fixed his face
> In many a solitary place
> Against the wind and open sky.'"

No. **20***a*. "*Portrait of H.I.H. the Grand-duchess Vladimir of Russia.*" GASTON RICHTER.

The centre of the south wall is principally occupied by a large landscape by C. G. Lawson, a painter whose work has never been well seen in the Royal Academy. The motive will be best explained in the artist's own words.

"The materials for the composition I found in and about the little hillside that crowns the village of Sandhurst. The garden was an old-fashioned one with hollyhocks and roses, marigolds and cloves, and 'the borage beloved of bees,' in comely confusion; its high position and gently sloping character gave me the opportunity of connecting the whole of the pastoral landscape with the garden itself. The aim of the picture, as far as it has anything to do with Goldsmith, is suggestive homage and not illustration; it is not meant as a portrait of 'sweet Auburn loveliest village of the plain,' yet might this tangled garden be the home of one who, 'passing rich on forty pounds a year, allures to brighter worlds and leads the way.'"



* No. 21. 72 × 88.

No. **21.** "*The Minister's Garden*"; a tribute to the memory of Oliver Goldsmith. CECIL G. LAWSON.

In this landscape the intention of the artist has been to realise the gentle reality of Goldsmith's poem rather than translate to canvas any distinct passage from his works; how he has succeeded, we may judge more accurately after reading the foregoing.

No. **22.** "*Twins.*" J. E. MILLAIS, R.A.

Portraits of the daughters of T. R. Hoare, Esq.; life-size; dark green dresses, grey hats, and grey dog. A fine example of the artist, painted about two years ago.

No. **23.** "*Strayed*"; a moonlight pastoral. CECIL G. LAWSON.

A small poetical landscape; view over a river to a distant city, sheep in foreground, one straying from the flock.

Above are—No. **36**, "*The Coming Storm*," ALPHONSE LEGROS; No. **22***a*, "*A Portrait*," and No. **22***b*, "*A Neapolitan Boy*," GASTON RICHTER; and No. **55**, "*Arrangement in Blue and Green*," by JAMES WHISTLER.*

The first panel on the west wall is devoted to five works by L. Alma-Tadema. The first on the line is a small figure in robes of low-toned pink and green, her golden-red hair wreathed with ivy; holding a leopard's skin in a basket under her arm; she looks down from a cool marble balcony into a courtyard glaring with mid-day heat. This picture has already been engraved in line, and published by Messrs. Pilgeram and Lefèvre.

No. 25. 10 × 8.

No. **25.** "*A Bacchante.*" L. ALMA-TADEMA, A.R.A.

"She hears the marble floor repeat
A measured sound of leopards' feet,
Nor hardly dares for sweet desire
To give her wild heart time to beat."

* No. **55** forms a delicate *pendant* to Mr. Dicey's portrait, No. **18**, on the left hand; contrasting together with the two more vigorous and masterly works on the line by Millais and Gregory.

The care bestowed on the hanging of the pictures may be seen in the arrangement of this end of the room; in the placing of the fine group of Legros opposite the entrance door, and the works of Watts and Burne-Jones in the places of honour at the head of each room; also in the position of the works of Thomas Armstrong and Albert Moore, each facing the doors leading from the large room; and in other minor details.

No. **26.** "*Hide and Seek.*" L. ALMA-TADEMA, A.R.A.

Two little figures in antique Roman costumes, crouching on a marble terrace; two busts on high pedestals; deep blue of southern sky.

Next are the three small pictures sketched below; excellent examples of L. Alma-Tadema. These (and a small picture, No. 256, in the Royal Academy) are amongst the best of his later works.

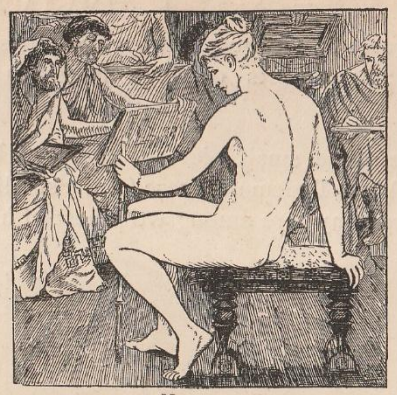
No. 27. 12 × 12.

No. **27.** "*Architecture.*" L. ALMA-TADEMA, A.R.A.

No. 28. 12 × 12.

No. **28.** "*Sculpture.*" L. ALMA-TADEMA, A.R.A.

(No. **29**, "*Painting*," *sketched overleaf.*)



No. 29. 12 × 12.

No. **29.** "*Painting.*" L. ALMA-TADEMA, A.R.A.

The schemes of colour may be shortly indicated as—in "*Architecture,*" robes of low-toned green and slate colour against red of brick ; in "*Sculpture,*" cool tones of white marble on the sphinx-like face, set against glare of out-door heat ; in "*Painting,*" gold in the twined hair of the beautiful model, green and grey in the draperies of the Greek painters and in the dark mosaic floor. In No. **27**, the grey-haired Roman, in his face and manner, has the puzzled expression of many modern architects.

Above the foregoing is a larger subject—

No. **30.** "*Cherries.*" L. ALMA-TADEMA, A.R.A.

A girl with fair hair leaning forward on a couch covered with a tiger rug—cherries on a table, reflected on its smooth surface. This picture was painted for, and presented to, the "Cercle," an artistic club in Antwerp.

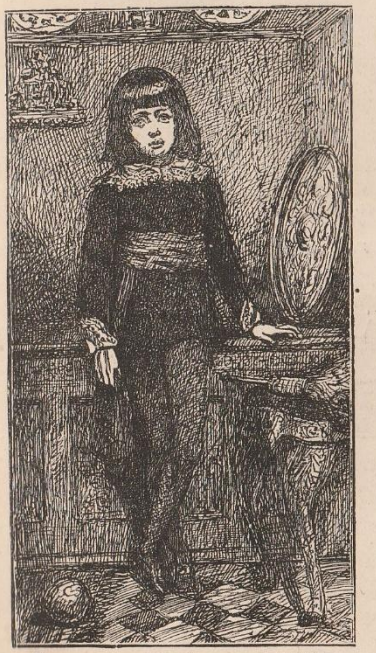
The next panel is partly devoted to the works of JAMES TISSOT : No. **31**, "*Spring*"; No. **34**, "*July*" (entitled, "specimen of a portrait") ; No. **35**, "*Autumn ;*" No. **33**, "*Evening*"; and No. **32**, "*Croquet.*"

Above is a portrait of Dr. Russell (the *Times* correspondent in the Crimea), painted by the well-known artist of *Vanity Fair.*

* No. 37. 24 × 21.

No. **37.** "*William Russell, Esq., LL.D.*" C. PELLEGRINI.

In the next panel are four portraits by W. B. RICHMOND :—



* No. 38. 57 × 31.

No. **38.** "*Nial Darmid Campbell.*"

* No. 41. 57 × 31.

No. **41.** "*Elspeth Angela Campbell.*"

No. **39.** "*Mrs. Frederick Faner.*" No. **40.** "*W. Stewart, Esq.*"

The next pictures are six works by ALPHONSE LEGROS. The first (No. **42**, 20 × 17), sketched on our frontispiece, is the study of a head painted before the students of the Slade School of Fine Art.

No. **43**. "*The Close of Day*"; dreary autumn, an old man resting by two weather-beaten trees. ALPHONSE LEGROS.

The central picture of the group is—

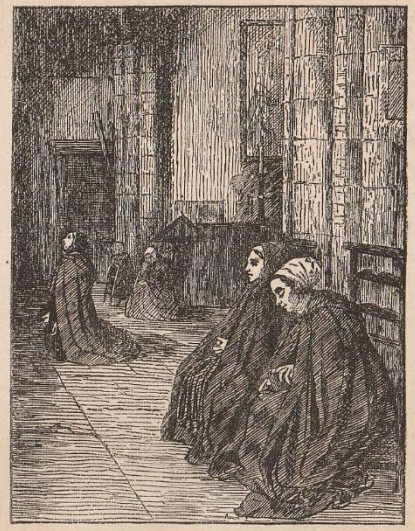
No. 44. 43 × 54.

No. **44**. "*Le Repas des Pauvres.*" ALPHONSE LEGROS.

No. **45**. "*Study in Monochrome for a Saint Sebastian*"; full-length life-size. ALPHONSE LEGROS.

No. 46. 20 × 17.

No. **46**. "*Study of a Head.*" ALPHONSE LEGROS.



No. 47. 49 × 39.

No. **47**. "*Interior of a Church in Normandy.*" A. LEGROS.

The powerful rendering, and pathetic character, of Nos. **43**, **44**, and **47**, form one of the features of the exhibition.

Next are four subjects by Ferdinand Heilbuth; the principal one is sketched below.

No. 49. 33 × 54.

No. **49**. "*Roman Orphans.*" F. HEILBUTH.

Cardinal in bright red robe, orphans in white uniform, broad expanse of dusty ground.

Mr. Heilbuth's other subjects are three upright pictures with single figures, viz. :—

No. **48**, entitled "*In the Fields*"; No. **50**, "*On the Sea*"; and No. **51**, "*On the River*."

The following is a sketch of one of Mr. Whistler's portraits, which is now hung on the south wall; the costume of the original is a delicate grey.

* No. 55. 74¾ × 35½.

No. **24**. "*Arrangement in White and Black*." JAMES WHISTLER.

Below the foregoing are four landscapes—No. **52**, "*Harmony in Blue and Yellow*"; No. **53**, "*Nocturne in Blue and Silver*"; No. **56**, "*Nocturne in Blue and Gold*"; and No. **57**, "*Nocturne in Grey and Gold*"—landscapes of great subtlety and charm passed too lightly by the majority of visitors. Note the delicate harmony of a night study on the Thames (No. 56); and a winter night in the snow (No. **57**). This group is relieved in colour by a

little Japanese subject, No. **54**, "*Variation in Flesh-colour and Green*"; four girls on a balcony overlooking a river; flowers in the foreground.

Next is a landscape of great beauty and suggestiveness; well placed at the angle of the large gallery.

* No. 58. 72 × 88.

No. **58**. "*In the Valley*"; a pastoral. C. G. LAWSON.

"The elements of the composition," writes the artist, "were taken from the village of Meifod, in North Wales, but I have endeavoured to epitomise the characteristics of the locality rather than to paint any particular spot. The aim has been the realisation of a feeling of pastoral calm, and to produce the effect by an almost monochromic scheme of colour, choosing that part of the day when all dramatic light is absent."

This is probably the best landscape in the exhibition; it is to be etched and published by the proprietors of *L'Art*.

At this end of the gallery are the five works by G. F. WATTS, R.A.:—

No. **59**, "*Ophelia*"; study of a girl, half-length, with fair dishevelled hair and sad, weary face, a suggestive and thoroughly unconventional rendering of Ophelia; No. **60**, "*Portrait of W. Strickland Cookson, Esq.*"; No. **68**, "*Sir Galahad*" (a small picture, on the right, of a knight in armour and a white horse); No. **61**, "*Mischief*"; and No. **62**, "*Time and Death*"; the two latter occupying nearly the whole of the north end of the gallery.

No. 61. 76¼ × 39¼.

No. **61**. "*Mischief.*" G. F. WATTS, R.A.

Love entangled; a large decorative composition, the prevailing colours in which are orange and blue, with pink of roses and green of hills. A tangle of roses and thorns in the foreground.

No. 62. 89¾ × 65¼.

No. **62**. "*Time and Death.*" G. F. WATTS, R.A.

An allegory of Time, Death, and Justice; heroic figures, young and fair, similar in scale and treatment to the "*Love and Death*," exhibited in the same place last year. Time, scythe in hand, marching steadily forward with strong, even tread; Death, pale and sorrowful, her lap full of withered flowers. Robes of low-toned red and green, background of dark blue; at the feet of the figures is seen the portion of a globe and clouds.

This picture and the "*Love and Death*" of last year form part of a series on which Mr. Watts has been engaged for some years; subjects which could never have been seen or exhibited to advantage at Burlington House.

The next group consists of five pictures by C. E. Hallé, the first of which is sketched overleaf.

* No. 65. 77½ × 35¼.

No. **65.** "*A Rain Cloud.*" C. E. HALLÉ.

A life-size figure, being an "allegorical representation of rain as a reviving rather than a destructive element." A rainbow is indicated through the shower. The original treatment and transparent qualities of this picture cannot easily be indicated in line.

On either side are four portraits, viz. :—

No. **63.** "*Mrs. Dalyell.*"

No. **64.** "*Lord Reay.*"

No. **67.** "*H. P. de Lapasture, Esq.*"

No. **66.** "*Mrs. Poynter,*" in grey dress with coral necklace and green wreath.

The choice of colour and painting of this last portrait are especially noticeable.

* No. 69. 24 × 19½.

No. **69.** "*The Peer.*" ARTHUR F. PAYNE.

"How weak, how tender
Is the pale heir to pomp and greatness,
The fragile link 'twixt death and dignity."

A portrait picture with tapestry background, and a bearskin rug upon the ground.

[*Door.*]

Next in order on the right of the doorway are two small, classically conceived subjects. No. **70** is a landscape, an Italian hillside in summer green, in which two figures are introduced with great skill and harmony of effect; the sketch overleaf fairly indicates the composition. In No. **71** the figures are on a larger scale.

No. 70. 21 × 13.

No. **70.** "*Coming home with the Goats.*" WALTER MACLAREN.

No. **71.** "*Mother and Child.*" WALTER MACLAREN.

Next on the line is a low-toned landscape with a solitary woman wending home in the wind—

No. **72.** "*March Weather.*" G. H. BOUGHTON.

A dreary hillside, hardly relieved by the first buds of spring; over the brow of the hill we see the roof of a cottage and part of a windmill. Mr. Boughton's most important landscape is in the East Gallery (No. **115**, p. 39).

No. **73.** "*Portrait of Her Majesty the Queen of Denmark.*" CANON.

The next picture is the one work by T. Graham, whose painting, "*The Tirewoman,*" may be remembered in the Royal Academy last year.

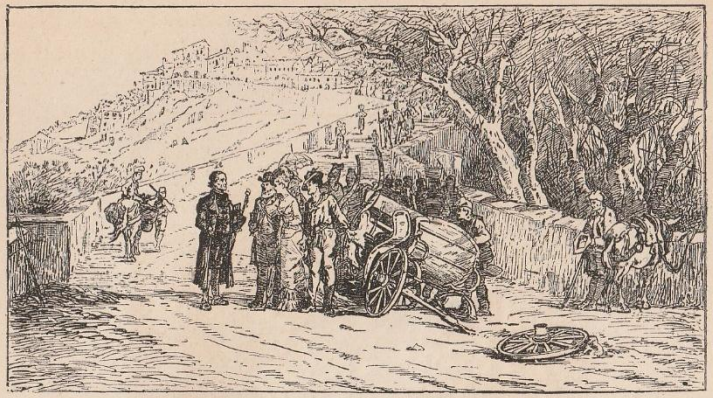
* No. 75. 47 × 34.

No. **75.** "*A Mudlark.*" THOMAS GRAHAM.

A fair little, social, crab left high and dry at ebb tide; a problem of civilisation before the days of school boards.

No. 74. 42 × 32.

No. **74.** "*A Good Resolve.*" J. E. MILLAIS, R.A.



* No. 76. 23 × 46.

No. **76.** *"A Carriage Accident."* CARL SCHLOESSER.

Sunny Italian landscape in February; English travellers who have met with an accident addressing themselves to the local priest in their difficulties. Painted in Bordighera.

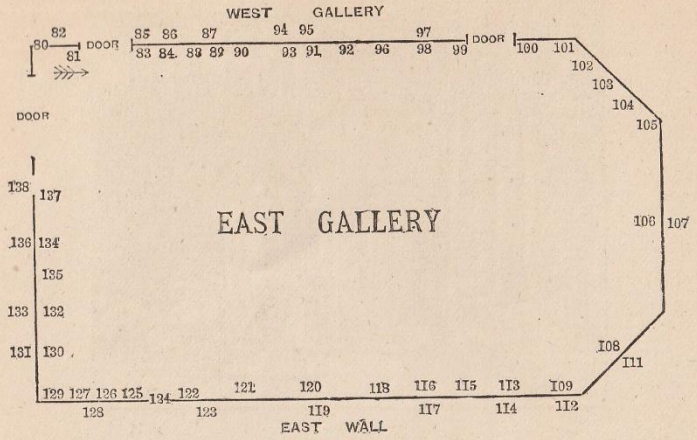
* No. 77. 70 × 54.

No. **77.** *"Portrait of Evelina,"* daughter of Sir Nathaniel de Rothschild, Bart., M.P. Mrs. LOUISE JOPLING.

Child in blue velvet; varieties of pigeons on the ground.

Last in this gallery are—No. **78,** *"A Study";* and No. **79,** *"Portrait of Mrs. Charles Beaty Pownall";* by JOHN COLLIER.

* No. 78. 20 × 16.



The first pictures in this gallery (which is now hung with olive-green instead of red) are three portraits by Lady LINDSAY (of Balcarres): No. **80**, "*H.R.H. the Princess Louise, Marchioness of Lorne*"; No. **81**, "*Lady Henry Scott*"; and No. **82**, "*Mrs. Fairs.*"

[*Door.*]

No. **83.** "*Study of a Head.*" CHARLES COUSINS.

No. **84.** "*Lewes: a late Autumn Evening.*" G. A. F. GRACE.

Next are three works by R. SPENCER STANHOPE: two decorative figures of "*Night*" and "*Morning*" (Nos. **85** and **87**); in the first, rays of *real* gold dart from the lamp of "*Morning*"; the third, his principal work, "*The Shullamite,*" No. **86**, is sketched on next page.

No. **88.** "*Study of a Man's Head.*" ACHILLE MAZZONI.

No. **89**, "*Twilight by the River Mouth, Oneglia*"; No. **92**, "*Olive Gathering on the Riviera*"; landscapes by GEORGE HOWARD.

No. **90**, "*Peach Blossoms, Capri*"; No. **91**, "*A Moorish Villa*"; landscapes by EDGAR BARCLAY.

No. 86. 36 × 46.

No. **86.** "*The Shullamite.*" R. SPENCER STANHOPE.

"If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents."—*Song of Solomon.*

Next are two works by FREDERICK LEIGHTON, R.A.: the first, No. **94**, a portrait of "*Miss Stewart Hodgson,*" in plum-coloured velvet dress; and below it, No. **93**, a small study of a girl's head; full face, with dark hair.

No. 94. 60 × 36.

* No. 95. 50 × 26.

No. **95.** "*Venus and Cupid.*" Miss EVELYN PICKERING.

No. **96.** "*Bertie: Study of a Child.*" Mrs. C. WYLIE.

* No. 97. 44 × 55.

No. **97.** "*The Olive Harvest, Algeria.*" EDGAR BARCLAY.

No. **98.** "*Blowing up for Rain on a Surrey Common.*" W. B. GARDENER.

No. **99.** "*A Study of a Child.*" Mrs. ANDERSON.

[*Door.*]

No. **100.** "*Day.*"

No. **101.** "*Spring.*"

No. **102.** "*Summer.*"

No. **103.** "*Autumn.*"

No. **104.** "*Winter.*"

No. **105.** "*Night.*"

The dimensions of each of the above are 46 × 18.

The north end of this gallery is occupied by ten works by E. BURNE-JONES; the first six (*sketched on opposite page*) were painted in 1867–68; they form a series typical of Day and Night and the Four Seasons. The prevailing colours are—in No. **100**, pale maize and white; in Nos. **101** and **102**, green; in No. **103**, red; in No. **104**, green and grey; and in No. **105**, blue.

The central picture is the well-known "*Laus Veneris*," looking very brilliant in colour on the olive-green wall.

No. 106. 47 × 71.

No. **106.** "*Laus Veneris.*" E. BURNE-JONES. Painted in 1873–75.

This picture has been so often described* that we need only record the facts of colour and composition to aid the memory.

The first figure on the left hand is in red robe with light brown hood, the second in dark green, the third in blue with scarlet cap, the fourth in pink, and the fifth, the queen, in robe of orange or vermillion. The knights in armour riding past the window strike white against the mass of surrounding colour, and against the tapestry on the right, which represents the triumph of Venus.

* See *Athenæum*, June 24, 1876.

No. **107.** "*Luna.*" E. BURNE-JONES.

A decorative picture in blue, with a single figure.

The next painting is one of almost equal importance as a composition to the "*Laus Veneris*," and even finer in qualities of colour.

No. 108. 44¼ × 60¼.

No. **108.** "*Le Chant d'Amour.*" E. BURNE-JONES.
Painted in 1873.

"Hélas! je sais un chant d'amour,
Triste ou gai tour à tour."

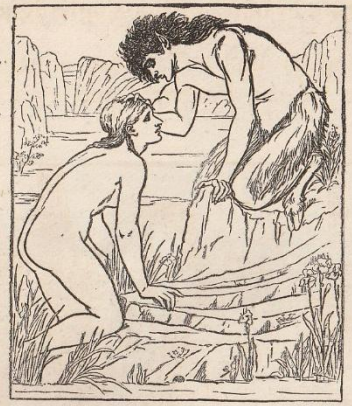
The central figure is in white, with fair, waving hair; the knight on the ground on the left has red sleeves under his armour; the figure on the right has a red robe; dark green landscape and deep glow of colour over foreground of flowers.

No. **109.** "*Pan and Psyche.*" E. BURNE-JONES.

Psyche, in despair at Love's loss, casts herself into the sea.

"But the kind river even yet did deem
That she should live, and with all gentle care
Cast her ashore within a meadow fair
Upon the other side, where Shepherd Pan
Sat looking down upon the water wan."
Story of Cupid and Psyche, '*Earthly Paradise.*'

(*See sketch on opposite page.*)



No. 109. 26 × 21.

"*Pan and Psyche.*" E. BURNE-JONES.

* No. 112. 39 × 23.

No. **112.** "*Peona.*" JOHN MELHUISH STRUDWICK.

"Next Cynthia bright
Peona kiss'd, and bless'd with fair good night.
Her brother kiss'd her too, and knelt adown
Before his goddess, in a blissful swoon.
She gave her fair hand to him, and, behold,
Before three swiftest kisses he had told,
They vanish'd far away! Peona went
Hence through the gloomy wood in wonderment."
KEATS' *Endymion.*

No. **110.** *"Portrait of his Grace the Duke of Argyll, K.T,"* VON ANGELI.

No. **111.** *"Portrait of Mary Leslie."* Sir JOHN LESLIE, Bart, M.P.

* No. 113. 34 × 54.

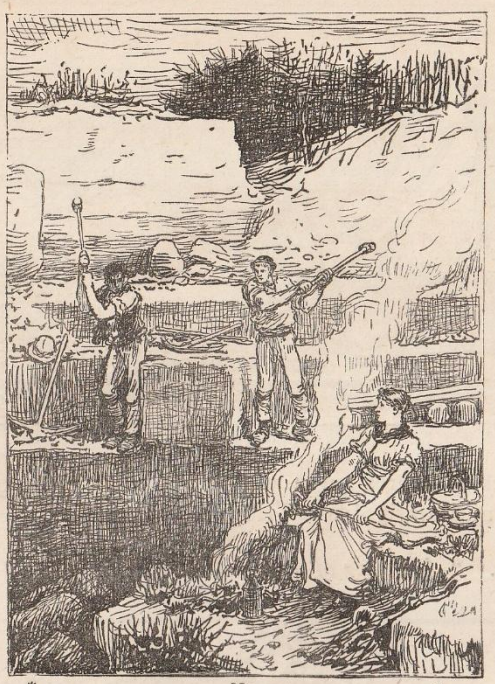
No. **113.** *"Michaelmas."* P. R. MORRIS, A.R.A.

Girl with blue shawl; strong effect of reflected light on wet road.

* No. 114. 22 × 36.

No. **114.** *"A Grocer's Shop in the Tyrol."* CARL SCHLOESSER.

A scene in one of the dark-vaulted interiors in the Tyrol; old man and two boys gravely occupied in weighing sugar.



* No. 115. 51 × 39.

No. **115.** *"The Rivals."* G. H. BOUGHTON.

Sunset glow upon the quarry; figures in subdued tones of colour.

* No. 117. 35¾ × 71½.

No. **117.** *"Ariadne abandoned by Theseus."* THOMAS ARMSTRONG.

Low-toned landscape; effect of early dawn.

* No. 116. 33 × 60.

No. **116.** Three figures on a marble seat, with orange blossoms and marigolds. THOMAS ARMSTRONG.

No. **118.** "*A Study of a Child.*" HELENE RICHTER.

* No. 119. 48 × 105.

No. **119.** "*The Fate of Persephone.*" WALTER CRANE.

"That fair field
Of Enna, where Proserpine, gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered."—*Paradise Lost*, book iv.

The artist communicates the following as to the intention of the picture, which has been to dwell rather on the symbolical aspect of the myth. Persephone, embodying the genius of Spring—the new budding fairness of life—overshadowed by Winter, dimly anticipates her destiny, as Aïdoneus, half lover and half fiend, inexorable as Time and Death, with his horses of darkness, rises from the chasm in the earth to bear her away to his shadowy home, whence only she returns to the world in her season. This recurrence is suggested by the design of the wheel of the chariot, in which the figures of the four seasons resolve.

Across the chasm grows a little flowering tree of pomegranate, the fruit of which, tasted by Persephone, seals her fate in Hades; and at her feet, and in her basket, is the fateful narcissus, by which she was ensnared.

Her attendant maidens, as more human and mortal, are frightened and surprised at the sight of the terrible horses that trample the flowers in the "fair field of Enna." A sudden cloud overshadows the spring landscape, and a wind blights the blossoms with its chilly breath, "ruffling up the edges of the sea." Etna flames above the awestruck city, and, on the edge of the chasm far off, a little grieving figure stands for the sorrow of Demeter.

In this picture the horses are black; the prevailing colours are yellow, orange, and brown in the draperies; white of flowers and blue of hills.

* No. 120. 15 × 44.

No. **120.** "*Passing Days.*" J. M. STRUDWICK.

An allegory representing the days of a man's life passing in procession before him. The outline will suffice to indicate the composition; the idea is best conveyed in the artist's own words.

"The days of childhood, represented by children's figures, have flown into the mist of the past. The days of youth follow, and the figures hold back their hands to the man, to signify the memories the past recalls to him. The incidents of the man's life are indicated on the frieze which runs through the picture. The day just gone is best remembered, and the memory of its grief makes the day at present passing to be sad, and to walk on thorns. Then the future comes, days of good and evil, burden-bearing days; a day that fears, and seems to see, approaching death. After, follow the last and oldest days, that heed nothing but the roughness of the way. Then last of all death

comes out of the clouds and mist of the future. On one side of the centre figure, Time is seated on a cloud, and puts his scythe between the man and the past days; on the other side, Love watches the procession sadly as it passes by."

Note the patient care exhibited in this elaborate little painting, and the sad poetic vein in which it has been conceived.

No. **121.** *"A Pastoral";* landscape with cows. MARK FISHER.

No. **122.** *"Village Coquettes."* P. R. MORRIS, A.R.A.

Two girls and two men near a saw-pit, in evening light.

* No. 123. 36 × 64½.

No. **123.** { *"Hoarse clamouring o'er the uplifted head, The rooks, assembling, seek their wind-rock'd bed."* } A. S. WORTLEY.

No. **124.** *"Vesuvius from above Pompeii."* EDGAR BARCLAY.

A small upright picture showing the eruption; painted April 26, 1872.

No. **125.** *"Birds."* ALBERT MOORE.

A female figure (nearly life-size) standing with head raised, in soft white drapery and head-dress of deep orange; a glass bowl with white flowers, and a canary upon the ground; the background an embroidered curtain with red and yellow flowers on silver grey. A delicately conceived decoration, in which the prevailing colours are orange, canary, and silver.

No. **126.** *"A Study."* ALBERT MOORE.

A very small, upright picture of a girl in robes of yellow and bronze green, against a background of grey; on her shoulder she holds a fan of golden orange hue, which strikes the highest note of colour.

No. **127.** *"The River at Streatley";* cows in a pool. OTTO WEBER.

* No. 128. 45 × 72.

No. **128.** *"Fête Day in a Cider Orchard, Normandy."* W. J. HENNESSEY.

No. **129.** *"A Village Street by the Sea."* PHILIP NORMAN.

No. **130.** *"The Eavesdropper";* two girls by a fountain. A. WEISS.

* No. 131. 33 × 18.

No. **131.** *"Grief";* a study from life. F. MOSCHELES.

* No. 136. 44 × 34.

No. **136.** "*Pity is akin to love.*" Mrs. Louise Jopling.

Girl in white dress; blue china plates on a shelf, not clearly indicated in the sketch.

No. **137.** "*Portrait of Mrs. Talbot.*" R. Lehmann.

* No. 138. 29½ × 24½.

No. **138.** "*Burning Love Letters.*" R. Lehmann.

"I watch'd the light flame falling fast,
I saw the ashes fade and die,
So bright at first, so dark at last,
Methought it was love's history."

The remaining pictures on this wall are three paintings by Otto Weber, well known for his studies of cattle:—

No. **132.** "*Landscape with Cattle.*"

No. **133.** "*The Interrupted Chapter.*"

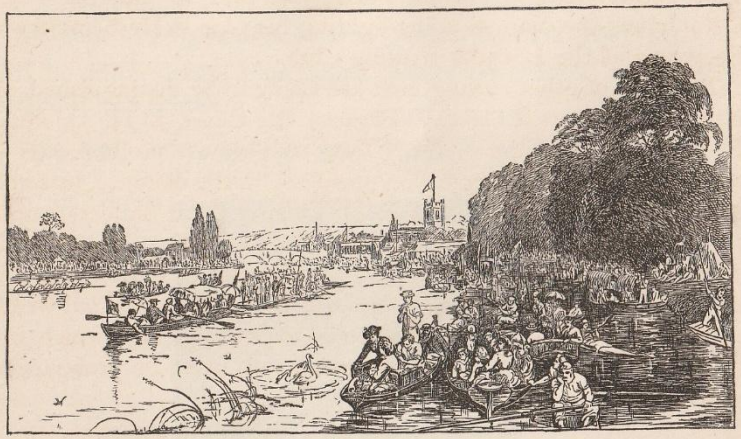
No. **134.** "*A Study of a White Cow.*"

No. **135.** "*A Quiet Corner of England.*" Philip Norman.

VESTIBULE.

No. **139.** "*Henley Regatta.*" WALTER FIELD.

In this elaborate picture, which has been some years in preparation, and which contains portraits of many well-known rowing men, both professional and amateur, the intention of the artist has been to subordinate the figures as far as possible to landscape effect; in short, to make a great portrait of the whole scene, and to produce a picture which should be historically interesting from its portraits, and at the same time a picturesque record of the



No. 139. 54 × 93.

scene in summer on the Thames. The exceptionally gay and festive aspect of Henley Regatta, as here represented, will be interesting to those who have never witnessed it, and the portraits will be an attraction to rowing men.

The view is taken from just below Phyllis Court Gardens, looking up the river towards the town with its old church and

bridge, the well-known inns, the *Angel* and the *Red Lion*, with the Jesus College, Cambridge, and London Rowing Club flags hanging out of window, and the Grand Stand. The time is the interval between the races, when the boats are dropping down to their stations. On the left we see the "Jesus Eight," and above it on the towing-path stands the Rev. E. Warre, of Eton, waiting for his boys (whom we see higher up the river) to run down to the start. In the boat with the awning coming down stream is J. W. Chitty, the university umpire, with Tom Hughes in the stern. In the punt behind them are Trower, Bob Leslie, Corry, and Playford. The figure standing up in the boat, in the foreground, in the middle of the picture, is Darbishire, and in the same boat is E. B. Michell in a scarlet coat, the Magdalen uniform.

In the front boat (a pair-oar outrigger) are the portraits of F. Willan and W. B. Woodgate, a good example of the thorough study of the character of rowing men and their equipments, the *raison d'être*, so to speak, of the whole picture. Above Woodgate is Finch, and just above him J. Chambers in blue; in a boat, a little to the right, is Walter Bovill, and next to him Sir Patrick Colquhoun; the man standing lighting his pipe is Herbert Steward, Secretary of the Leander Rowing Club.

Portraits of other rowing men are easily to be distinguished, viz.: F. Gulston, Rev. R. Risley, Farie, J. B. Close, J. H. D. Goldie, R. Cobb, E. A. Clowes, &c. Two well-known professionals will also be identified, Harry Kelley (sculler), in the distance, just above Mr. Darbishire's head; and J. H. Clasper (boat-builder), punting on the right. Other portraits, too numerous to mention (including, as the artist desires to point out, the portrait of a rainbow, which does not appear in the sketch, but which "marks the usual weather of the Regatta week"), are dispersed over the picture, which, if not judged from too keen a critical standpoint, must be pronounced a success.*

No. **140.** "*Up the Craig Crankie, Dunkeld.*" ÉDOUARD RISCHGITZ.

No. **141.** "*Little Daisy.*" J. FORBES ROBERTSON.

No. **142.** "*The Bay of Algiers.*" EDGAR BARCLAY.

* We are requested to state that there is to be a large engraving of this picture, particulars of which can be obtained at 134 New Bond Street.

* No. 143. 44 × 72.

No. **143.** "*The Bell-ringers.*" W. G. WILLS.

A powerful decorative picture by the well-known dramatist.

No. **144.** "*Sketch of the Lord Mayor's Show, Cheapside,* 1876." FELIX DUPUIS.

No. **145.** "*A Spanish Boy.*" FELIX MOSCHELES.

No. **146.** "*Aurore* (*George Sand*)." Miss SARA DEFRIES.

Interior with child in blue satin dress and black lace.

"In the story of her life, Aurore (George Sand) tells how her imagination being stirred by the picturesque surroundings of the palace in Madrid, where she lived for nearly a year, she was wont to deck herself in any finery she could find, place herself before a mirror with her white rabbit in her arms, and enact whole scenes with the fancied help of her own reflection."

No. **147.** "*Portrait of Professor C. Cassell, LL.D.*" ALPHONSE LEGROS.

No. **148.** "*Portrait of Professor W. K. Clifford, M.A.*" ALPHONSE LEGROS.

No. **149.** "*Sunbury-on-Thames.*" J. WHIPPLE.

No. **150.** "*Perseus and the Graiæ.*" E. BURNE-JONES.

The first of a series of designs (in yellow and white metal fastened on wood) to illustrate the tale of Perseus: the inscription (by Professor Jebb) sets forth the subject of the whole series.

WATER-COLOUR GALLERY.

No. **151.** "*Orvieto, Spring.*" J. ROLLIN TILTON.

No. **152.** "*Portrait of a Lady.*" FELIX DUPUIS.

No. **153.** "*A Street in Rouen.*" T. C. HARRIS.

No. **154.** "*Flowers.*" R. P. STAPLES.

Four etchings by JAMES TISSOT:—No. **155**, "*October*"; No. **156**, "*Mavourneen*"; No. **157**, "*The Bow Window;*" No. **158**, "*Spring.*"

No. **159.** "*Richard Wagner.*" Etching. HUBERT HERKOMER.

No. **159*.** "*Master Frank Stevens.*" CHARLES COUSINS.

* No. 160. 12½ × 18.

No. **160.** "*The Review in Windsor Park, 10th July* 1877." SYDNEY P. HALL.

No. **161.** "*The Queen visiting the Artillery and Cavalry Camp on Ascot Heath, 9th July* 1877." SYDNEY P. HALL.

No. **162.** "*Carlist*"; portrait of a dark brown horse. JOSEPH H. WALLIS.

No. **163.** "*Interior at Lockinge, the Seat of Colonel R. J. Loyd Lindsay, M.P., V.C.*" R. HOLMES.

No. **164.** "*Cader Idris.*" Taken from Nannan Park, Dolgelly. W. H. MILLAIS.

No. **165.** "*The Last of the Three Sisters, Beachy Head.*" C. BUTTERWORTH.

No. **166.** "*Evening.*" Miss MARGARET GILLIES.

No. **167.** "*A Recollection*"; a study of cliffs. LOUISA, Marchioness of WATERFORD.

No. 168. ×

No. **168.** "*Christmas.*" LOUISA, Marchioness of WATERFORD.

"The Lord of the Season always sends his representative to receive homage and an offering." Five classic figures under the eaves of a building set against the snow. See also Nos. **206** and **220**, by the same artist.

No. **169.** "*The Evening Sun, Funchal.*" E. J. POYNTER, R.A.

No. **170.** "*Ships in the Bay, Funchal.*" E. J. POYNTER, R.A.

No. **171.** "*Cupid and Psyche.*" R. SPENCER STANHOPE.

Twelve drawings by RICHARD DOYLE:—

No. **172.** "*On the Road to Glenquoich, Inverness-shire.*"

No. **173.** "*Manners and Customs of Monkeys.*"

No. **174.** "*Elves in a Rabbit Warren.*"

No. **175.** "*On the River Derwent, Cumberland.*"

"The rooks were blown about the skies."
TENNYSON'S *In Memoriam.*

No. **176.** "*The Witch drives her Flock of Young Dragons to Market.*"

No. **177.** "*The god, Thor, drives the Dwarfs out of Scandinavia by throwing his Hammer at them.*"

"The Trolls have a great dislike to noise, from a recollection of the time when Thor used to be flinging his hammer at them: so that the ringing of bells in the churches has driven them almost all out of the country.

"He, Loki, the Fire-God, gave the hammer to Thor, and said it would never fail to hit a Troll, and that at whatever he threw it, it would never miss it, and that he could never fling it so far that it would not, of itself, return to his hand."

No. **178.** "*The Laddie Bourne, Invergarry, Inverness-shire.*"

No. **179.** "*Miss Blanche Egerton.*"

* No. 180. 9½ × 18.

No. **180.** "*Rose-red and Snow-white.*"

"One day when the little girls went into the forest to gather flowers, they saw an ugly dwarf with an old shrivelled face, and a white beard a yard long, which had caught in the roots of a tree, and he was skipping about and struggling violently to get it free. And when he saw the girls, he fixed his glaring red eyes upon them and cried out, 'Why do you stand chattering there, you simpletons, cannot you come and help me?' The children tried all they could to pull the beard out, but it stuck so fast all their efforts were in vain. 'Only do not be impatient,' said Snow-white, and so saying she pulled her scissors out of her pocket and cut off the end of his beard. The dwarf then clutched a bag of gold which was in the hollow of the tree, and, grumbling to himself, 'Ill-bred creatures, to clip off a piece of my beard!' walked away without thanking or even looking at the children."—GRIMM'S *Fairy Tales.*

No. **181.** "*Under the Dock Leaves.*" An autumnal evening's dream.

No. **182.** "*The Old Library, Longleat, Wilts.*"

* No. 183. 13 × 19.

No. **183.** "*Fish out of Water.*"

Sailors from H.M.'s ship *Galatea* "keeping the ground" on the occasion of the entry into London, after their marriage, of the Duke and Duchess of Edinburgh.

No. **184.** "*A Sheltered Haven.*" JOSEPH H. WALLIS.

No. **185.** "*Interior at Lockinge.*" The Hon. Mrs. LOYD LINDSAY.

No. **186.** { "*On a marble pedestal Eros stood*
Fronting the pool. The statue leaped and smote
And slew the miscreant." } J. R. WEGUELIN.

No. **187.** "*Caen, Normandy.*" ARTHUR F. PAYNE.

Six drawings by WALTER CRANE:—

No. **188.** "*Bamborough Castle.*"

No. **189.** "*Budle Sands.*"

No. **190.** "*Spindleston Crags*"—the Cheviot Hills in the distance.

No. **191.** "*Among the Links, Bamborough.*"

No. **192.** "*The Hall, Naworth Castle.*"

No. **193.** "*Violet and Lily,*" daughters of Edmund Routledge, Esq.

Four drawings by E. J. POYNTER, R.A.:—

No. **194.** "*The Bay of Funchal and the Desertas, Madeira.*"

No. **195.** "*Funchal by Moonlight.*"

No. **196.** "*Rest by the Way, Madeira.*"

No. **197.** "*The Morning Sun, Funchal.*"

No. **198.** "*The Devil's Bridge, Pass of St. Gotthard.*" JOHN SOWDEN.

No. **199.** "*Sea Shore, Coast of Northumberland.*" WALTER CRANE.

No. **200.** "*A Study at Naworth Castle.*" WALTER CRANE.

No. **201.** "*The Smörrfoss, Norway.*" ARTHUR F. PAYNE.

No. **202.** "*Raspberries.*" JOSEPH M. JOPLING.

No. **203.** "*Crew of a French Man-of-war raising a Sunken Brig, Ville Franche Harbour.*" J. C. HARRIS.

No. **204.** "*Rest in the Pergola.*" GEORGE HOWARD.
(See also No. 221.)

No. **205.** "*Violet Gathering at Bordighera in December.*" PAUL J. NAFTEL.

No. **206.** "*The Parable of the Marriage Supper.*" LOUISA, Marchioness of WATERFORD.

No. **207.** "*Flowers.*" H. R. NEWMAN.

No. **208.** "*Architectural Study.*" H. R. NEWMAN.

No. **209.** "*Strawberries.*" JOSEPH M. JOPLING.

A group of six drawings by Lady LINDSAY (of Balcarres). No. **212** is a figure subject; Nos. **210** and **214**, still-life.

No. **210.** "*Blossoms.*"

> "But you are lovely leaves, where we
> May read how soon things have
> Their end, though ne'er so brave."
> HERRICK.

No. **211.** "*Beaulieu River, Hants.*"

No. **212.** "*The Third Volume.*"

No. **213.** "*A Study on a Wet Day.*"

No. **214.** "*Baby's Ugly Mug.*"

No. **215.** "*Near Christchurch, Hants.*"

No. **216.** "*Alsace.*" JOSEPH M. JOPLING.

No. **217.** "*Wallflowers.*" JOSEPH M. JOPLING.

No. **218.** "*Chrysanthemums.*" JOSEPH M. JOPLING.

No. **219.** "*Near Lismore, County Waterford.*"
PAUL J. NAFTEL.

No. **220.** "*The Prodigal Son.*"
LOUISA, Marchioness of WATERFORD.

No. **221.** "*The Path among the Olives.*" GEORGE HOWARD.

No. **222.** "*Corfe Castle from Poole Water.*"
PRESCOTT HEWETT.

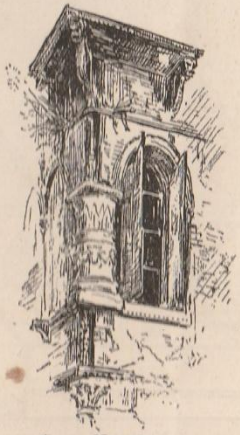
No. **223.** "*King's Wear Castle, North Devon.*"
C. NARES SIMMS.

No. **224.** "*Low Tide.*" Captain the Hon. F. W. CHARTERIS.

No. **226.** "*Roses.*" HELEN C. ANGELL.

No. **227.** "*Irises.*" HELEN C. ANGELL.

No. **225.** "*Three Bits of Old Venice.*" R. HOLMES.



* No. 225.

SCULPTURE.

No. **228.** "*Ophelia.*" Professor KOPFT.

No. **229.** "*Marble Bust of Madame de Stuers.*" J. E. BOEHM.

No. **230.** "*H.I.H. the Crown Princess of Germany.*" Professor ERDMANN ENCKE.

* No. 231.

No. **231.** "*Marble Bust of H.R.H. the Prince of Wales*" (for the Public Library at Jullundhur). JOHN ADAMS ACTON.

No. **232.** "*A Boar Hunt*"; basso-relievo in bronze. RANDOLPH CALDECOTT.

No. **233.** "*Geraint and Enid.*" H.R.H. the Princess LOUISE.

> "Their three gay suits of armour, each on each,
> And bound them on their horses, each on each,
> And tied the bridle-rein of all the three together,
> And said to her, 'Drive them on
> Before you through the wood.'
> He follow'd."

The sketch of this design (for which we are indebted to Mr. Boehm) is on p. 3. The model is in clay in high relief; size 23 × 47.

No. **234**, "*Marguerite,*" Professor KOPFT; No. **235**, "*Bust in Terracotta of Hubert Herkomer,*" E. ONSLOW FORD.

No. **236**, "*The First Breeze*"; No. **237**, "*A Bunch of Love*"; No. **238**, "*A Nymph*"; No. **239**, "*Colonel Howard Vyse, 3rd Hussars*"; works in terracotta by H.S.H. Count GLEICHEN.

No. **240.** "*Portrait of Henry Leslie, Esq.*" E. R. MULLINS.

No. **241.** "*A Portrait.*" E. R. MULLINS.

No. 232. "*A Boar Hunt.*" R. CALDECOTT. 8 × 18.

LIST OF EXHIBITORS IN 1877.

ALMA-TADEMA, L., A.R.A.
ANGELL, HELEN C.
ARMSTRONG, THOMAS.

BLES, DAVID.
BOEHM, J. E. (Sculpture), A.R.A.
BOUGHTON, G. H.
BUCHSER, FRANK.
BURNE-JONES, EDWARD.
BURTON, F. W.

CARR, Miss KATE.
CHAPU, HENRI (Sculpture).
CHARTERIS, Lady LOUISA.
COSTA, GIOVANNI.
COUSINS, CHARLES.
CRANE, WALTER.
CUTHBERT, J. S.

DELAPLANCHE, E. (Sculpture).
DICEY, FRANK.
DOYLE, RICHARD.
DUBOIS, PAUL (Sculpture).

GILLIES, Miss M.
GLEICHEN, Count (Sculpture).
GRANT, Sir FRANCIS, R.A.

HALLÉ, C. E.
HEILBUTH, FERDINAND.
HERKOMER, HUBERT.
HEWETT, PRESCOTT.
HOWARD, Hon. GEORGE.
HUNT, W. HOLMAN.

JOPLING, J. M.
JOPLING, Mrs. LOUISE.
LEGROS, ALPHONSE.

LEHMANN, RUDOLPH.
LEIGHTON, FREDERICK, R.A.
LESLIE, G. D., R.A.
LESLIE, Sir JOHN.
LINDSAY, Lady (of Balcarres).
LINDSAY, Sir COUTTS, Bart.
LYONCOURT, Baron H. DE.

MACLEAN, J. N. (Sculpture).
MASSINI, Professor (Sculpture).
MILLAIS, J. E., R.A.
MOORE, ALBERT.
MOREAU, GUSTAVE.
MORGAN, ALFRED.
MORRIS, P. R., A.R.A.
MOTTEZ, VICTOR.
MUNRO, Mrs. HENRIETTA M.

PAYNE, ARTHUR.
PICKERING, Miss EVELYN.
POYNTER, E. J., R.A.

RICHMOND, W. B.
ROBERTSON, J. F.

SCHLOESSER, CARL.
SEVERN, WALTER.
SPARTALI-STILLMAN, Mrs. M.
STANHOPE, R. SPENCER.
STRUDWICK, J. M.

TISSOT, JAMES.

WARWICK, Countess of.
WATTS, G. F., R.A.
WEBER, OTTO.
WHISTLER, JAMES.
WILSON, HERBERT.

Grosvenor Notes.

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC.

SUMMER EXHIBITION.

No. 12.

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MAY 1879.

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PREFACE.

THE purpose of "GROSVENOR NOTES" is to be descriptive, rather than critical; to form a record of the summer exhibitions at the GROSVENOR GALLERY which should be interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor is indebted to the artists who have assisted him with sketches, and to Sir Coutts Lindsay for the facilities afforded for the production of the book.

The illustrations are produced by Mr. Alfred Dawson.

103 VICTORIA STREET, S.W.
May 15, 1878.

NOTICE TO ARTISTS.—Sketches for "GROSVENOR NOTES" (Summer Exhibition) may be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the care of the Secretary of the Grosvenor Gallery, on or before the 15th of April in each year. Exhibitors are requested to give early intimation to Mr. Blackburn of the completion of any important work.

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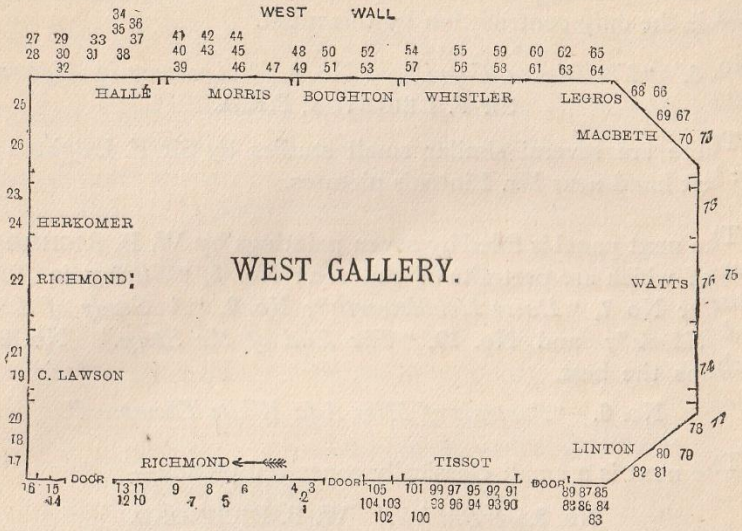


The third annual exhibition of works by living artists contains 288 paintings, water-colours, etchings, and drawings, and 18 works sculpture and terracotta.

Entering the large WEST GALLERY (the "Red Room") by the middle door, we find the principal positions on the south wall occupied by a landscape by Cecil Lawson, a large water-colour by Herkomer, and, in the centre, an upright decorative panel by W. B. Richmond, the new Slade Professor of Fine Art at Oxford. The east wall, the head of the gallery, is occupied by Mr. Watts, as last year; on the west wall the prominent positions are held by C. E. Hallé, P. R. Morris, G. H. Boughton, Whistler, and Legros. In this gallery are also works by Sir F. Leighton, P.R.A., J. E. Millais, R.A., and other members of the Royal Academy.

Commencing in the order of the catalogue (*see Plan above*), the first picture is—

No. 1. "*A Labour of Love.*" Mrs. WYLIE.

A figure of Cupid gathering roses amongst thorns.

No. **2.** *"Portrait of Herr Henschel."* L. ALMA-TADEMA, A.R.A.

A small painting of the composer seated at a Byzantine piano. This is the only contribution by this artist.

No. **3.** *"Via Bianca, Capri."* No. **4.** *"Archway in Algiers."* Sir F. LEIGHTON, P.R.A.

There are several similar small studies by Sir F. Leighton on the left hand near Mr. Linton's pictures.

The next panel is filled by seven paintings by W. B. RICHMOND, four of which are portraits of children: No. **5**, *"Sitting in Judgment"*; No. **7**, *"Daisy Houldsworth"*; No. **9**, *"A Study of Light and Shade"*; and No. **10**, *"The End of the Story."* No. **9** is perhaps the best.

No. **6.** *"Portrait of Miss Ada White Thompson."*

The next is a small classically conceived picture—

No. **8.** *"Phidyle."* W. B. RICHMOND.

"Cœlo supinas si tuleris manus
Nascente luna, rustica Phidyle."
HORACE, *Ode* xxiii.

The nude figure of Phidyle stands with raised hands on the steps of an altar raised to Athené, which is laden with fruit and flowers.

No. **11.** *"Portrait of Lieutenant-Colonel T. White Thompson."*

Mr. Richmond's other works are *"Sarpedon"* (No. **22**) and the bronze figure of an athlete, sketched on page 32.

On either side of the door are two powerful heads, in water-colour, by Carl Haag, one of which is sketched on our title-page.

No. **12.** *"A Nubian Warrior in Chain Armour."* CARL HAAG.

No. **14.** *"An African Beauty"*; with purple turban. CARL HAAG.

Under No. **12** is a small sketch in a Moorish courtyard—

No. **13.** *"Relics of the Past: Arabs in the Museum of Algiers."* F. DICEY.

[*Door.*]

On the right of the door is the first of seven landscapes by Cecil Lawson (his principal works are No. **19** and No. **141**, sketched on pages 11 and 39).

No. **15.** *"A Morning Mist"*; sheep grazing. CECIL LAWSON.

Rus in urbe. The actual spot where this sketch was taken is Trafalgar Square, Chelsea, with the tower of St. Luke's Church seen through the mist. It is one of those views and effects in the heart of London which artists cannot be too strongly urged to study. There is another above, on the right, which we may notice next.

No. **16.** *"Charing Cross Bridge: Midnight."* A. STUART-WORTLEY.

Barges coming up with the tide. Note the distant night effect through Waterloo Bridge with the lamps on the Embankment.

* No. 17. 52 × 62.

No. **17.** *"Psyche's Toil in Venus' Garden."* E. MATTHEW HALE.

"Oft the damsels came
About her, and made merry with her shame,
And laughed to see her trembling eagerness,
And how she guarded well some tiny heap
But just begun, from their long raiment's sweep."
The Story of Cupid and Psyche.

The subject of this graceful picture is taken from Morris' *Earthly Paradise.* Psyche is pursuing her hopeless task of sorting a heap of seeds in one day; the attendants of Venus mock her

weary toil. The scheme of colour is blue and pale maize; in the background is a dark sky; the garden is shut in by a cypress hedge, which appears white in the artist's sketch.

Above are three pictures by Mr. W. G. Wills, the dramatist. The first is a low-toned, life-size, picture, of which the sketch gives a good idea.

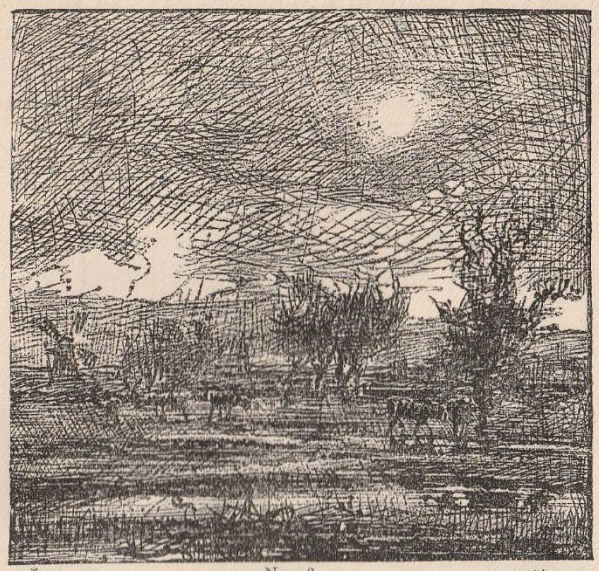
* No. 20. 84 × 36.

No. **20.** "*Ophelia and Laertes.*" W. G. WILLS.

"Here is rosemary, that 's for remembrance;
Pry'thee, love, remember."

Next is No. **21**, "*The Spirit of the Shell*"; and, on the right, on the same wall, No. **25**, "*Nymph and Young Satyr.*" Near the above is No. **23**, "*A Decorative Panel,*" by C. C. COLEMAN.

Returning to the line, the first are the two landscapes by Cecil Lawson, sketched on the opposite page.

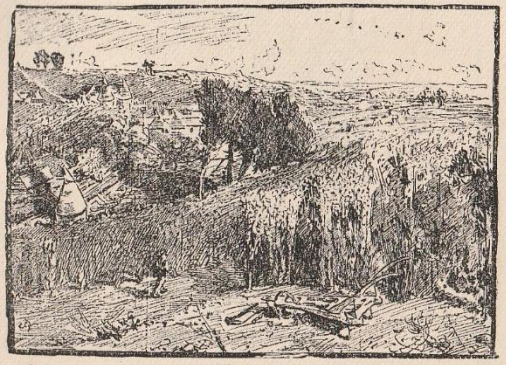


* No. 18. 57 × 94.

No. **18.** "*Twixt Sun and Moon.*" CECIL LAWSON.

Sunset effect over wet land; the moon rising in mist.

The next is a *larger* and more important picture than the foregoing; it was first painted in 1874.



* No. 19. 60 × 84.

No. **19.** "*Kent.*" CECIL LAWSON.

A view of the hop-gardens of Kent, at Wrotham, near Sevenoaks, with the red-tiled roofs and hoasts, seen under an afternoon sun. There is a broad stretch of autumnal landscape, and, on the

horizon, a few white clouds in a luminous sky; in the foreground is one figure on a small scale, a blue-painted plough, poppies and cornflowers. The time chosen is when the season is at its fullest —the corn harvest just reaped, the orchard fruit ripe to redness, and the golden hops just ready for the pickers.

* No. 22. 108 × 36.

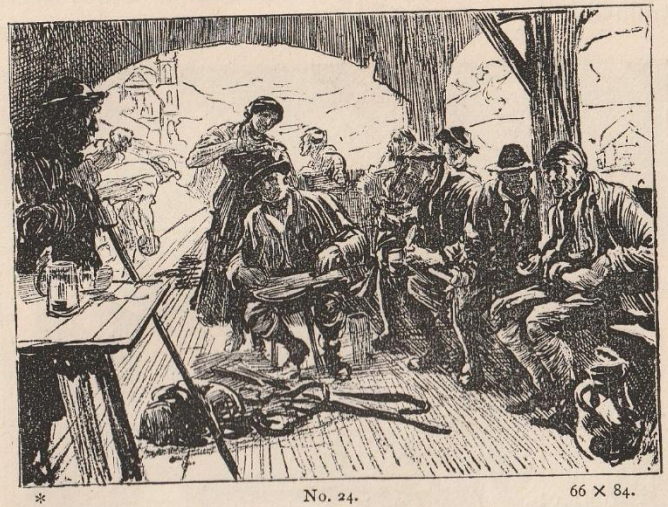
No. **22.** "*Sarpedon.*" W. B. RICHMOND.

"To the soft arms of silent sleep and death
They to his friends the mournful charge shall bear."

In the centre of the wall is the above decorative and poetical composition of Sarpedon borne by Sleep and Death.

Sarpedon, king of Lycia, killed at Troy, was carried to the home of his ancestors by Sleep and Death, to be there buried. The picture represents the scene by night, a half hidden moon casts the sea in shadow, and glimmers over the three figures. The panel is almost in monochrome.

Next is the large water-colour drawing by Mr. Herkomer, which is painted on the scale, and with the power, of oil-painting; a *tour de force* in water-colour art.*



* No. 24. 66 × 84.

No. **24.** "*Light, Life, and Melody.*" H. HERKOMER.

The scene is in the Bavarian Highlands, where peasants are assembled in the evening in the bowling alley of a mountain *Bierhaus*, listening to a visitor playing on their national instrument, the zither.

This picture is not only interesting to us technically, as an experiment in water-colours, but also as an exact rendering of the *couleur locale.* It occupies one of the most important places in the gallery.

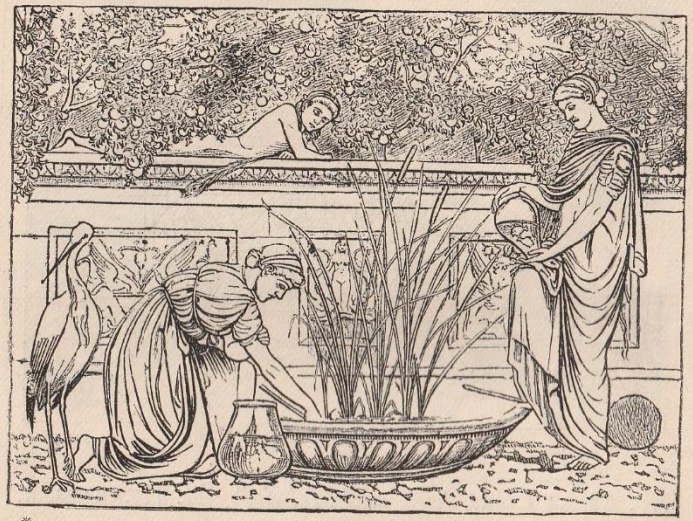
* It is interesting to notice in the Grosvenor Gallery the frequent juxtaposition of oils and water-colours, without loss of power to the latter, or detriment to either. (See No. **109**, and other examples, hung amongst oil-paintings in the East Gallery.)

The last picture on this wall is one of five by R. W. Macbeth; his principal works are at the other end of the gallery.

No. **26.** "*Dressing Mustard Seed in a Norfolk Farmstead.*" R. W. MACBETH.

Two women at work in a shed, their heads tied with shawls; dogs lying on the ground; a small picture forcibly painted.

On the west wall are two decorative works, Nos. **27** and **28**. The first is a scheme of green and orange, very subtle in the harmony of tints and complete as a decorative panel, suggestive of calm southern life and atmosphere; an ideal scene, classic and unrestrained.



* No. 27. 38 × 54.

No. **27.** "*The Fountain.*" THOMAS ARMSTRONG.

The figure stooping down has a dark green dress; the background, the marble wall of a garden and orange trees.

No. **28.** "*The Sirens.*" WALTER CRANE. (*Sketched on next page.*)

This picture is not intended as a literal illustration of the Odyssey, but rather to be decorative and allegorical. The ship is not that of Ulysses, but a suggestion of the ship of life, becalmed in glowing mists; the mariners charmed by the spell of those fateful sirens that (some say) "still sing to men."

* No. 28. 28 × 63.

No. **28.** "*The Sirens.*" WALTER CRANE.

A scheme of delicate colours in which pale orange and blue predominate.

No. **29.** "*Portrait of Miss Grace Ward.*" HERBERT WILSON.

Next is a small single figure subject—

No. **30.** { "*She, forlorn and sad,*
In a cool stream amid the lonely hills,
Seeks some refreshment for her weary limbs." } J. D. WATSON.

* No. 32. 19 × 30.

No. **32.** "*Music.*" W. E. F. BRITTEN.

A brilliant combination of colours and Greek robes; an animated and classic composition, in which the artist has sought to depict

the richness and beauty of line of antique draperies. There is a background of purple screens and a glimpse of blue sky.

No. **31.** "*An Arabian Night.*" ALBERT GOODWIN.

A midnight procession through the streets of an Eastern town, with torches; mosques, towers, and a calm sky.

In the centre of the panel is a large decorative and allegorical work by the painter of "*A Rain Cloud*" last year.

* No. 33. 120 × 54.

No. **33.** "*To God and my love's right arm.*" C. E. HALLÉ.

This picture, which is life-size, represents a lady and a knight in armour who is taking her from her home; she stands under the portico of a palace in ancient Venice, half hesitating as she steps into a boat. The painting is powerful and effective; the fair hair of the girl and the flesh tints are in a luminous key, opposed in colour to purple marble columns, steel armour, and green sea.

No. **34.** "*Kitty.*" Child with dog; a portrait.
W. WREFORD MAJOR.

No. 35. 28 × 15.

No. **35.** { "*My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.*"—SONG OF SOLOMON vi. 2. } J. M. STRUDWICK.

A small, delicately painted, picture; the figure in blue robe against a mass of lilies with bluish stems, forming a charming scheme of colour. An allegory, called "*Passing Days,*" will be remembered, by this artist, last year.

No. **36.** "*Head of a Girl at Lerici.*" G. COSTA.

No. **37.** "*Olive Gathering.*" EDGAR BARCLAY.

A little Algerian study; Arabs at work on a hillside.

Next are two works—small, decorative pictures—by C. FAIRFAX MURRAY: the first a panel in three compartments (No. **38**), "*Garland Makers*"; the second (No. **39**) "*A Pastoral*," ten seated figures in rich costumes.

No. 40. 39 × 23.

No. **40.** "*Isabella.*" J. M. STRUDWICK.

"Piteous she looked on dead and senseless things,
Asking for her lost basil piteously."

The picture represents that moment in the poem where the brothers (who are seen through the window), having stolen away the basil pot, leave but the empty flower stand and scattered leaves and memories behind; and so break the last link that bound Isabella to life. Isabella, with fair hair and robe of a deep rose colour, is set against a background of blue.

There is probably no more carefully studied work in the gallery than these two pictures by Mr. Strudwick.

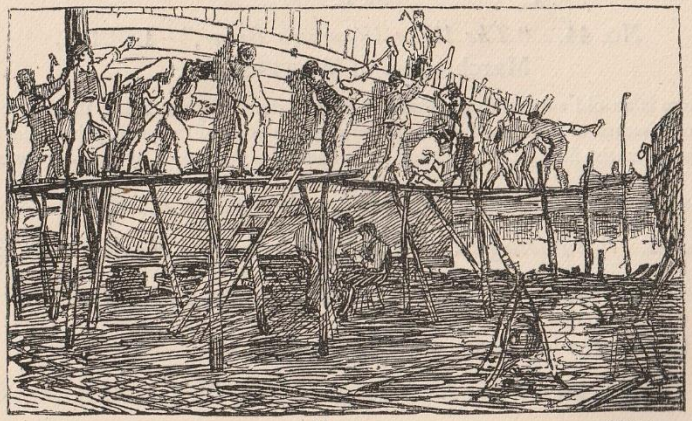
No. **41.** "*Gathering Orange Blossoms.*" Mrs. M. S. STILLMAN.

Next are two poetic pictures, harmoniously contrasted on the wall both in colour and sentiment.

* No. 42. 42 × 51.

No. **42.** "*Night and Sleep.*" Miss E. PICKERING.

In this picture the composition is again decorative, purple and grey; the colour is relieved by the poppies that fall through the sky on a sleeping world.



* No. 43. 36 × 60.

No. **43.** "*Shipbuilding.*" P. R. MORRIS, A.R.A.

Shipwrights busy caulking the seams of a vessel; a sunny picture full of air and light; a pale sky and running river near the

sea. There is a curious, fairy-like aspect about this scene, as if the boat had been built in a night. The colour is particularly harmonious.

A small, rich, painting is hung next above, to which the sketch does not do justice.

* No. 44.

No. **44.** "*The Wise Woman's Briar.*" LOUISA, Marchioness of WATERFORD.

"There is an old superstition about arches of briar hung out along the hedge-row. Cures of diseases of childhood were supposed to be effected by passing the child under the briar at sunrise facing the rising sun—this had to be performed by the wise woman."

Next are two small landscapes by WALTER CRANE—

No. **46.** "*Bamburgh Castle and Church from the North-West.*"

No. **47.** "*Bamburgh Castle from the Budle Hills.*"

In the centre panel are six pictures—

No. **48.** "*The Lady Hildred.*" J. M. JOPLING.

No. **50.** "*Ruth, Daughter of W. Wakefield, Esq.*"; seated at an embroidery frame. Miss L. STARR.

No. **52.** "*The Unanswered Question.*" R. B. BROWNING. A hermit in a cave examining a skull.

* No. 45. 43 × 29.

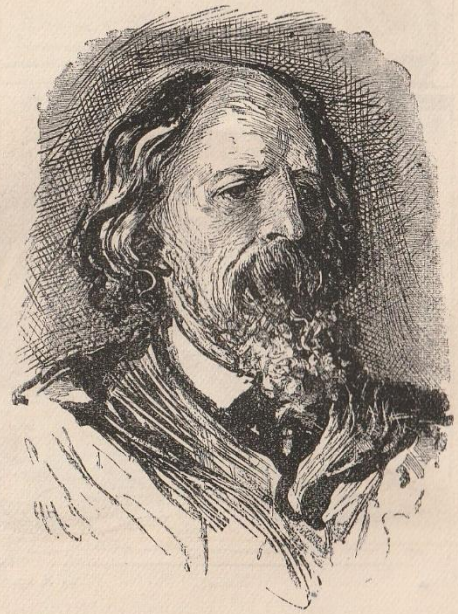
No. **45.** "*The Tired Dancer.*" J. R. WEGUELIN.

This picture represents a Roman dancing girl, who, tired with her exertions, has stolen away from the banquet hall above, and fallen asleep on a marble bench under the colonnade. Daylight shows the guests leaving the feast, and the girl still sleeping. The girl has a bright orange red robe; a bronze figure on the pedestal.

On the next page is a sketch of—

No. **49.** "*Alfred Tennyson, Poet Laureate.*" H. HERKOMER.

A water-colour drawing, rather larger than life; the latest portrait of the poet. An etching is shortly to be published.



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No. **49.** "*Alfred Tennyson, Poet Laureate.*" H. HERKOMER.

In the centre is Mr. Broughton's large picture. A widow and her daughter, digging potatoes on a patch of land on the sea-shore, stopping to talk to an old fisherman. A quiet, harmonious landscape; the effect of which is well expressed in the sketch.

* No. 51. 41 × 53.

No. **51.** "*The Widow's Acre.*" G. H. BOUGHTON.

Next, on the line, is a fine portrait—

No. **53.** "*Portrait of a Lady.*" J. E. MILLAIS, R.A.

A three-quarter length portrait, life-size, standing, in black dress; the picture lighted by a coral necklace and red and yellow roses.

In the next panel are three pictures by Whistler, one an admirable portrait of a lady in dark dress standing hat in hand—

No. **54.** "*Portrait of Miss Rosa Corder*"; entitled "An Arrangement in Brown and Black." J. M. WHISTLER.

* No. 55. 84 × 42.

No. **55.** "*Portrait of Miss Connie Gilchrist*"; "The Gold Girl: a Harmony in Yellow and Gold." J. M. WHISTLER.

No. **56.** "*The Pacific*"; "Harmony in Green and Gold." J. M. WHISTLER.

A view in the bay of San Francisco; ships at anchor off shore; one of the best of Mr. Whistler's works.

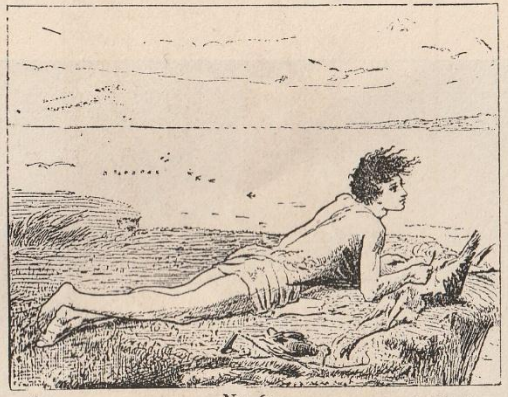
On either side of the foregoing are two little landscapes by CECIL LAWSON—

No. **57**, "*A Silver Mist*," a river barge sailing at night; and No. **58**, "*A Golden Mist*"; Sussex downs. Windmills and one small figure.

On the right, in the same panel, is a single figure—

No. **59.** "*A Study of Drapery.*" ALBERT MOORE.

A girl standing in yellow dress and orange head-dress; a study of colour.



* No. 62. 34 × 44.

No. **62.** "*The Inventor of Sails.*" F. SMALLFIELD.

"The Athenian youth Dædalus pauses while examining the structure of a heron's wing, to observe the action of the sea-gulls in full flight."

No. **60.** "*Portrait of Mrs. Lane Fox.*" R. LEHMANN.

* No. 61. 37 × 30.

No. **61.** "*Convent Dole.*" R. LEHMANN.

The centre of this panel is occupied by a large work by Mr. Legros. The figure is life-size, the head reclining on a rock, with a dark background of clouds. The sketch will serve to give a general idea of the effect of the picture; the colour is sombre and harmonious throughout.

No. 63. 66 × 72.

No. **63.** "*Jacob's Dream.*" A. LEGROS.

No. **64.** "*Study of a Head*"; executed before the students of the Slade School. A. LEGROS.

Above is a very life-like portrait (No. **65**), by CARLO PELLEGRINI, of "*R. W. Macbeth,*" three of whose pictures are close at hand.

In the next panel are, first, two small paintings by Mr. P. R. MORRIS, A.R.A., the first of which is an interesting example of the harmonious treatment of accessories in portraiture; the figures in the landscape, No. **66**, form a pleasant and very natural picture, which is not less pleasing for being on a small scale.

No. **66.** "*Autumn*"; a lady and child in wooded landscape.

No. **67.** "*The Holiday.*"

Four girls playing at skipping; a summer sketch.

Next are Mr. Macbeth's pictures—

No. **68.** "*Dog Days*"; a lady reading under a tree; with two dogs for company. R. W. MACBETH.

* No. 69. 26 × 40.

No. **69.** "*Our First Tiff.*" R. W. MACBETH.

Breakfast under a tree; a summer morning effect; very warm and true in tone. The above sketch, by the artist, is a remarkable instance of the power of conveying an idea of a picture in a few lines. The lady is in light summer dress.

No. **70.** "*Sheep-washing in Droughty Weather.*" R. W. MACBETH.

No. **71.** "*Little Elaine.*" Mrs. ANDERSON.

There are four contributions by Mr. Watts. The first is one of a series of imaginative compositions, on which he has been engaged for some years.

No 73. 60 × 49.

No. **73.** "*Paolo and Francesca.*" G. F. WATTS, R.A.

"These two together coming,
That seem so light before the wind."

An ideal picture of love and suffering, in illustration of Dante's poem. This picture is remarkable for beauty of line and harmony of low tones of colour. The figures are pale, against a background of clouds and fiery rain, but without violent contrasts.

Next are two portraits—

No. **75.** "*The Right Hon. W. E. Gladstone, M.P.*

No. **76.** "*Little Red Riding Hood.*"

Above the portrait is—

No. **72.** "*Decorative Centre Piece for a Ceiling, representing the Seasons.*" WALTER CRANE.

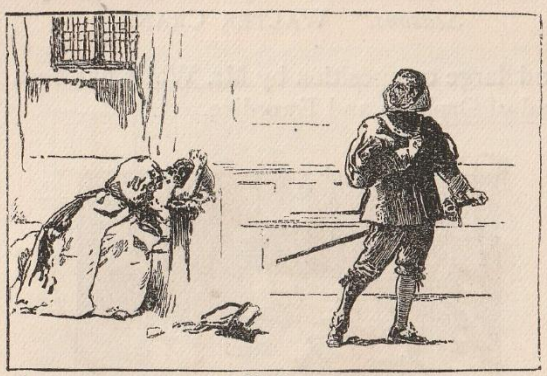
The second large composition by Mr. Watts has been suggested by the legend of Orpheus and Eurydice.

No. 74. 70 × 40.

No. **74.** "*Orpheus and Eurydice.*" G. F. WATTS, R.A.

This design, in which there is more of the dramatic element than in "*Paolo and Francesca,*" depicts Eurydice at the moment when she is about to be swept from the grasp of Orpheus. The general composition and contrasted tones of colour of the two figures at the mouth of Hades form a very powerful and suggestive picture, which can hardly be said to be yet completed.

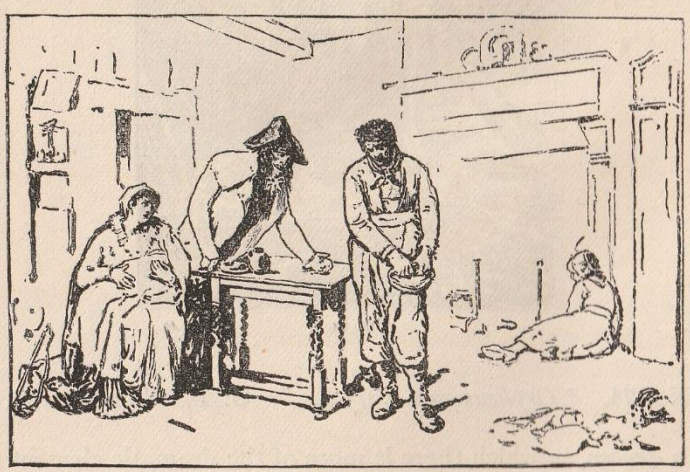
Next are six small oil paintings of remarkable power and quality, by J. D. Linton, whose water-colours are well known.



* No. 80. 17 × 25.

No. 80. *"False";* man in red dress, jewels on the ground. J. D. LINTON.

No. 81. *"Valentine";* figure in steel armour. J. D. LINTON.



* No. 79. 32 × 47.

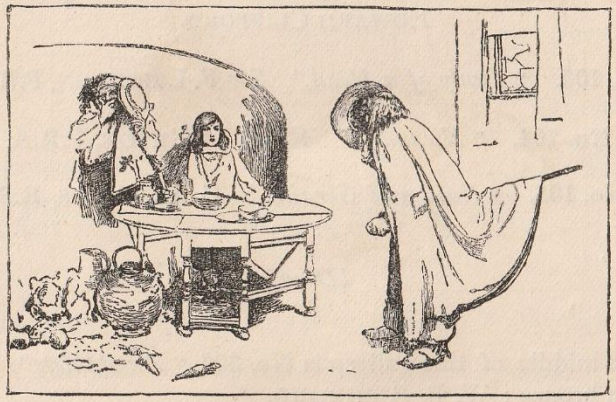
No. 79. *"Les Émigrés."* J. D. LINTON.

An etching by Rajon, from this fine picture, which is perhaps the best of Mr. Linton's works, is just published by Mr. R. Dunthorne.

No. 77. *"A Study";* a lady in black, standing, book in hand. J. D. LINTON.

No. 78. *"The Trumpeter";* seated figure; a fine study of colour and texture. J. D. LINTON.

The last is—



* No. 82. 13 × 21.

No. 82. *"An Early Scene from 'Gil Blas.'"* J. D. LINTON.

A red cloak is the prominent feature of this picture; note the painting of a copper vessel and other details.

[*Door.*]

No. **83.** *"Portrait of Mrs. Yates Thompson."* JOHN COLLIER.

Next are six small Eastern studies, by Sir F. LEIGHTON, P.R.A. —No. **84**, *"Ruins of a Mosque, Damascus";* No. **85**, *"Study of a Donkey, Damascus";* No. **86**, *"On the Terrace, Capri";* No. **87**, *"Sketch near Damascus";* No. **88**, *"View in Granada";* No. **89**, *"Study of a Donkey, Egypt."*

No. **90.** *"Portrait of Signor Piatti."* Lady LINDSAY (of Balcarres).

Next are two small pictures by Chevalier EDWARD DE MARTINO—No. **91**, *"H.M. Frigate 'Narcissus' and the Detached Squadron in the Pacific";* No. **92**, *"S.S. 'Maskelyne' at Antwerp."*

The following are by JAMES TISSOT—No. **93**, *"Under the Chestnut Tree";* No. **94**, *"Emigrants";* No. **95**, *"Rivals";* No. **96**, *"Orphans";* No. **97**, *"A Quiet Afternoon";* No. **98**, *"Going to Business";* No. **99**, *"The Hammock";* No. **100**, *"Crossing the Channel."*

No. **101.** "*French Man-of-War in the Harbour of Rhodes.*" Chevalier EDWARD DE MARTINO.

The remaining picture by this artist is sketched on page 35.

No. **102.** "*Portrait of Miss Erskine Wemyss.*" EDWARD CLIFFORD.

No. **103.** "*Study of a Head.*" Sir F. LEIGHTON, P.R.A.

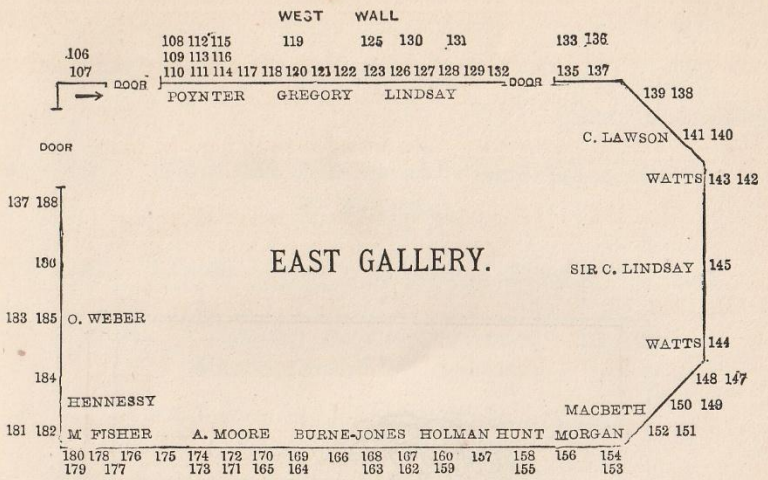
No. **104.** "*Nicandra.*" Sir F. LEIGHTON, P.R.A.

No. **105.** "*Enid and Geraint.*" G. F. WATTS, R.A.

[*Door.*]

In the middle of this gallery is No. **306**, "*An Athlete*"; life-size statue in bronze; W. B. RICHMOND.

No. 306.



The first picture in this gallery is on the left of the doorway—

No. **106.** "*Study of a Head.*" A. LEGROS.

Below it is one of Mr. Lawson's pictures, a weird little landscape.

* No. 107. 23 × 19½.

No. **107.** "*The Haunted Mill.*" CECIL LAWSON.

[*Door.*]

* No. 108.

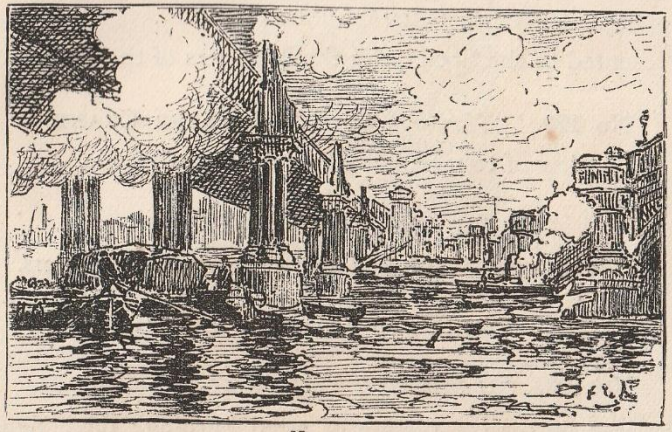
No. **108.** "*Portrait of Lady Collier.*" JOHN COLLIER.
(*Sketched opposite.*)

No. **109.** "*Mark Ash, New Forest*"; water-colour drawing.
W. KÜMPEL.

No. **110.** "*By the Severn*"; Bewdley. EDGAR BARCLAY.

No. **111.** "*Teaching the Lord's Prayer.*" LOUISA,
Marchioness of WATERFORD.

A small (circular) picture with two figures.



* No. 112. 24 × 36.

No. **112.** "*A Cold Morning on the Thames.*"
Chevalier EDWARD DE MARTINO.

It is remarkable that M. de Martino, like M. de Nittis, has chosen this subject, familiar enough to Londoners, but too seldom treated pictorially by our own artists.

Next is a half-length study for Nausicaa, in green embroidered dress, holding a ball—

No. **113.** "*Nausicaa.*" E. J. POYNTER, R.A.

No. **114.** "*On the North Terrace, Duncomb Park, Yorkshire.*"
WALTER CRANE.

No. **115.** "*Between Pont Aven and Tremalo, Brittany.*"
Baron DE LYONCOURT.

No. **116.** "*Autumn Evening.*" T. C. FARRER.

No. **117.** "*Cutting Oats, Wimille, Artois.*" C. J. LEWIS.

No. **118.** "*An April Morning.*" Mrs. GOSSE.

In the centre of this wall is a very powerful full-length, life-size portrait, seated in official chair—

No. **119.** "*Thomas Chapman, Esq., F.R.S., F.S.A.,*" Chairman of the Committee of Lloyd's Register of British and Foreign Shipping. EDWARD JOHN GREGORY.
Presented to the Society by the Members of the Committee.

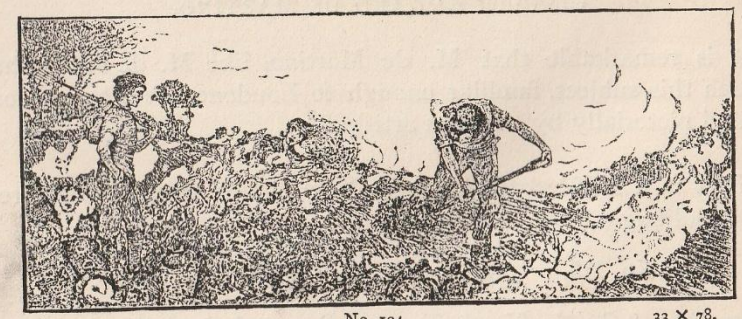
No. **120.** "*Naworth Castle.*" WALTER CRANE.
View of terrace, with figures on small scale.

No. **121.** "*Perdita.*" F. SANDYS.
Study of a head with fair hair and wreaths of flowers.

No. **122.** "*Dawn near Bocca d'Arno.*" G. COSTA.

No. **123.** "*The Twins, Yattendon.*" Mrs. GOSSE.

Next is a decorative picture of weed burning; three figures at work, half concealed by tangle and overgrowth. A scheme of golden brown and grey in delicate gradations.



* No. 124. 33 × 78.

No. **124.** "*Weed Burners.*" DAVID CARR.

No. **125.** "*Among the Hills.*" H. R. ROBERTSON.
A landscape in Tyrol; blue mountains and snow-laden river.

No. **126.** "*Patio de la Mesquita, Alhambra.*" J. O'CONNOR.

Next are three more landscapes by EDGAR BARCLAY—No. **127**, "*A Path over the Quantochs*"; sheep and purple heather; No. **128**, "*The Priory, Kiloe*"; and No. **129**, "*Tending Sheep.*"

* No. 130. 18 × 14.

No. **130.** "*Portrait of Charles C. Bethune, Esq.*"
Lady LINDSAY (of Balcarres).

No. **131.** "*A Sea Beach.*" GEORGE LUCAS.

No. **132.** "*Patio los Cypresses, Alhambra.*" J. O'CONNOR.

[*Door.*]

No. **133.** "*Portrait of Miss Dawson Damer.*"
Sir J. LESLIE, Bart.

No. **135.** "*The Priory, Kiloe.*" EDGAR BARCLAY.

No. **136.** "*A Portrait.*" E. J. SARTORIS.

* No. 134. 17 × 12.

No. **134.** "*Althæa.*" ALFRED WARD.

Next is the first and the best of three landscapes with cattle by Mark Fisher.

No. 137. 30 × 50

No. **137.** "*Spring.*" MARK FISHER.

(See Nos. **173** and **174**, on opposite wall.)

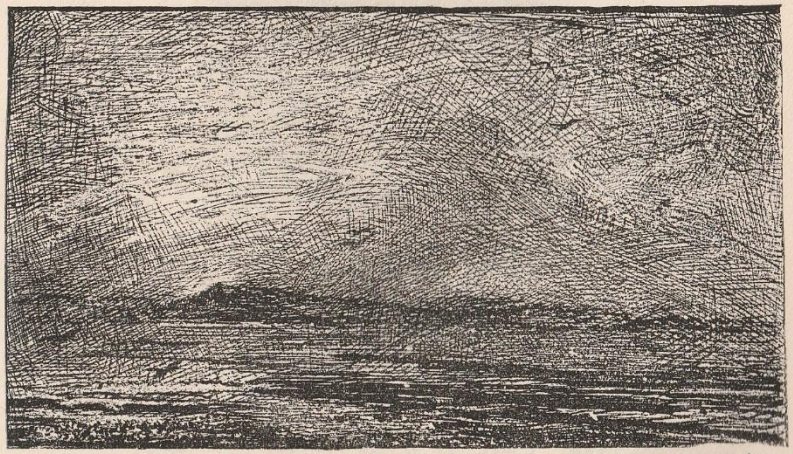
No. **138.** "*Portrait of the Countess of Pembroke.*"
EDWARD CLIFFORD.

No. **139.** "*Portrait of the Countess Cowper.*"
E. J. POYNTER, R.A.

No. **140.** "*Portrait of Mrs. King.*" ED. R. HUGHES.

Next is a great study of clouds and wild, waste, land at sunrise, over which birds fly low; a lifting up of clouds after storm.

In this picture the aim of the artist was to produce a sense of tragedy and devastation without the aid of any special incident. The passion of the storm, which has flooded this *inland* scene during the night, is exhausted, but not wholly spent. The sun, just rising from behind low hills, sheds a gleam over the scene of desolation.



* No. 141. 39 × 60.

No. **141.** "*The Morning After.*" CECIL LAWSON.

The two last pictures sketched (each remarkable as a study of nature) form a curious contrast in subject and treatment.

* No. 142. 17 × 15.

No. **142.** "*Portrait of Mrs. Moscheles.*" F. MOSCHELES.

No. 143. 30 × 21.

No. **143.** "*Dorothy.*" G. F. WATTS, R.A.

A child in claret-coloured dress with a glory of fair hair; perhaps the most charming portrait in the gallery.

No. **144.** "*A Portrait.*" G. F. WATTS, R.A.

The centre of the wall, the head of this gallery, is occupied by the life-size figure of Ariadne, sketched below.

* No. 145. 76 × 41.

No. **145.** "*Ariadne.*" Sir COUTTS LINDSAY, Bart.

The figure is in white dress, on the sands, with background of blue sea.

No. **146.** "*Portrait of Mrs. Elmore.*" C. COUSINS.

* No. 149. 24 × 20.

No. **149.** "*Portrait of Herman Vezin, Esq.*" J. FORBES ROBERTSON.

* No. 147. 9½ × 14½.

No. **147.** "*Staircase of Burgos Cathedral.*" J. O'CONNOR.

No. **148.** "*Death and the Woodman.*" P. R. MORRIS, A.R.A.

A small picture; the woodman surprised by Death with scythe in hand. Landscape in evening light.

* No. 150. 49 × 39.

No. **150.** "*A Knight and his Daughter.*"
Sir COUTTS LINDSAY, Bart.

No. **151.** "*A Mosque at Algiers.*" EDGAR BARCLAY.

Next is a small picture, a study of an old woman, perhaps the best of the artist's works here—

No. **152.** "*The End of the Journey.*" R. W. MACBETH.

No. **153.** "*Portrait of Sir Thomas G. F. Hesketh, Bart.*"
F. SANDYS.

Mr. Morgan's picture, sketched on next page, is a sunny landscape painted in Normandy, fresh in the green of early spring. The girl in sabots gives milk to the calves from an earthen vessel.

* No. 154. 38 × 26.

No. **154.** "*Motherless.*" F. MORGAN.

Next are two very powerful and realistic studies of old buildings by the waterside, by the Baroness NATHANIEL DE ROTHSCHILD —No. **156**, "*Vitré, Ille-et-Vilaine, France*"; and No. **157**, "*Scafati, près de Naples.*"

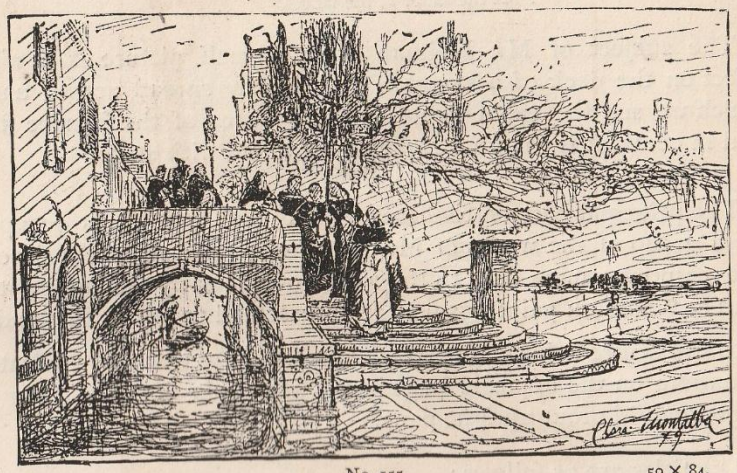
No. **158.** "*Fiametta singing.*" Mrs. M. S. STILLMAN.

"Love steered my course, while yet the sun rode high,
On Scylla's waters to a myrtle grove;
* * * * * * *
And there my lady, 'mid the shadowings
Of myrtle trees, 'mid flowers and grassy space,
Singing, I saw with others who sat round."

(From *Boccaccio*, translated by D. G. ROSSETTI.)

A decorative picture of seven fair women, with background of myrtle trees and distant sea; delightful in quality and colour.

Above is a view of a corner in Venice, painted with great breadth and truth of effect, especially in the suggestion of light and heat in subdued colours.



* No. 155. 50 × 84.

No. **155.** "*La Festa di Sant' Antonio, Venice.*" Miss CLARA MONTALBA.

* No. 159. 25 × 38.

No. **159.** "*Not at Home.*" R. P. STAPLES.

Fair-haired lady in blue dress seated at open window.

No. **160.** "*The Ship.*" R. HOLMAN HUNT.

"I hear the noise about thy keel,
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel."

The subject of Mr. Holman Hunt's small picture is a night effect on the deck of a steamer, with awning spread across, under which we see the cabin lights and the flaring of the furnace fire; and in contrast is the blue night sky studded with stars.

The principal part of the east wall of this gallery is occupied by a group of the works of Mr. BURNE-JONES; elaborate decorative paintings more akin to the works of the early Italian masters than any modern paintings we are accustomed to see in England.

In the centre is his large picture of "*The Annunciation,*" indicated in outline on the opposite page; on either side is "*The Story of Pygmalion,*" in four upright panels.

The titles are as follows:—

No. **167.** "*The heart desires.*"
No. **168.** "*The hand refrains.*"
No. **169.** "*The godhead fires.*"
No. **170.** "*The soul attains.*"

In the first, Pygmalion is seen contemplating a group of the three Graces; in the second, he pauses before his unfinished statue; in the third, Venus welcomes the statue to life; in the fourth, Pygmalion kneels before the new creation. The scheme of colour throughout may be described as a subtle and delicate combination of pink, blue, and grey; the drawing and colour, especially in the third picture, where Venus, in a white robe, extends her hands to Galatea, are very refined and beautiful.

In "*The Annunciation,*" the Virgin stands by a well in a soft light robe; the angel is in a robe of dark purplish brown, with bronze green wings; there is a green bay-tree on the left, and the architecture is in delicate tones of brown and grey.

This is the most complete and important of the artist's later works, the public exhibition of which may almost be said to be due to the existence of the Grosvenor Gallery.

No. 166. 98 × 41.

No. **166.** "*The Annunciation.*" E. BURNE-JONES.

Above the group of Mr. Burne-Jones' pictures are four square bronze panels for decoration, which, placed as they are, harmonise well with the subjects on the wall below.

No. **161.** "*Panels for Decoration.*" WALTER CRANE.

In each is one figure—No. **162**, "*Morning*"; awaking. No. **163**, "*Noontide*"; reaping. No. **164**, "*Evening*"; returning home. No. **165**, "*Night*"; sleeping.

No. **171.** "*Pensierosa.*" Mrs. M. S. STILLMAN.

No. **172.** "*Topaz.*" ALBERT MOORE.

An upright picture; two female figures standing together, with light curtain background. A harmony of pale green, red, and grey.

No. **173.** "*Pevensey Castle*"; a study of cows in pasture. MARK FISHER.

No. **174.** "*The Pond on the Common*"; cows drinking. MARK FISHER.

No. **175.** "*A Study*"; the head of a child. G. E. HICKS.

* No. 176. 21 × 24.

No. **176.** "*Dream Life.*" A. F. PAYNE.

A very carefully painted work; lady in dark green dress, tapestry background.

Next are two pictures by W. J. HENNESSY. "*Waiting for the Boats*" (No. **178**) is a quiet evening landscape on the north coast of Normandy; fishermen and women resting in a group, waiting for the boats to come in with the tide. A lantern is hoisted to guide them.

* No. 177. 30 × 36.

No. **177.** "*La Gloire de Dijon.*" W. J. HENNESSY.

View from a verandah overlooking a garden; note the painting of drapery and roses.

No. **179.** "*Galle Road, Ceylon.*" EDWARD LEAR.

No. **180.** "*Kinchinjunga.*" EDWARD LEAR.

No. **181.** "*The Horses of St. Mark, Venice.*" J. BUNNEY.

No. **182.** "*Crab Fishers in the Lagune near Mazorbo.*" G. HOWARD.

No. **183.** "*Homeward Bound.*" OTTO WEBER.

A large picture of three farm horses, man, woman, and child, returning home.

No. **184.** "*The Pride of the Rose Garden.*"
Lady LINDSAY (of Balcarres).

No. **185.** "*La Madonna dei Piscatori.*" HENRY DARVALL.

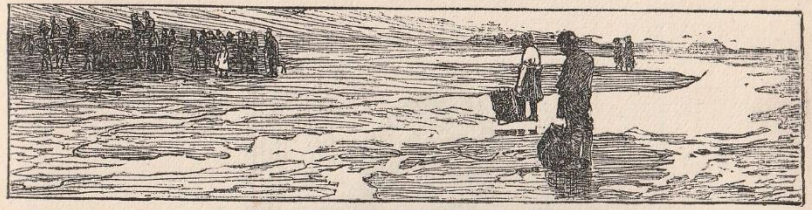
The well-known altar at Venice, on the canal; a figure is prostrate at the feet of the Madonna.

No. **186.** "*Cactus.*" Miss CORKLING.

No. **187.** "*Venetian Archway.*" G. HOWARD.

No. **188.** "*Enganean Hills, Sunset.*" G. HOWARD.

No. **296.** "*Terracotta Statuette of Miss Violet Lindsay.*" H.R.H. Princess LOUISE, Marchioness of LORNE.



* No. **205.** "*A Highland Funeral.*" D. MURRAY. 15 × 60.

VESTIBULE.

No. **189.** "*Möllen, near Salzburg.*" A. HERTEL.

No. **190.** "*Cortina, in the Ampezzo Valley.*" A. HERTEL.

No. **191.** "*Evening on the Cherwell.*" Miss STUART-WORTLEY.

No. **192.** "*Nocturne in Blue Green.*" No. **193.** "*Nocturne in Blue and Gold.*" J. M. WHISTLER.

No. **194.** "*Juliet.*" Mrs. A. L. MERRITT.

No. **195.** "*A September Afternoon, New England.*" W. T. RICHARDS.

No. **196.** "*A Summer Day at Anstey's Cove, Torquay.*" J. M. DONNE.

No. **197.** "*Peasant Boy of St. Germans.*" R. BUCKNER.

No. **198.** "*Francesca*"; study of an Italian girl. R. BUCKNER.

No. **200.** "*The Bathers.*" ALFRED MORGAN.

* No. 211.

No. **211.** "*Violets.*" CARLO PELLEGRINI.

No. **201.** "*Portrait of Mrs. William Carr.*" W. BISCOMBE GARDNER.

No. **202.** "*Ophelia.*" C. COUSINS.

No. **203.** "*Portrait of Rev. Dr. Thompson,*" Master of Trinity College, Cambridge. S. LAWRENCE.

No. **204.** "*Portrait of Monsieur Roche.*" R. LEHMANN.

No. **205.** "*A Highland Funeral.*" D. MURRAY.
A poetic little landscape, sketched on previous page.

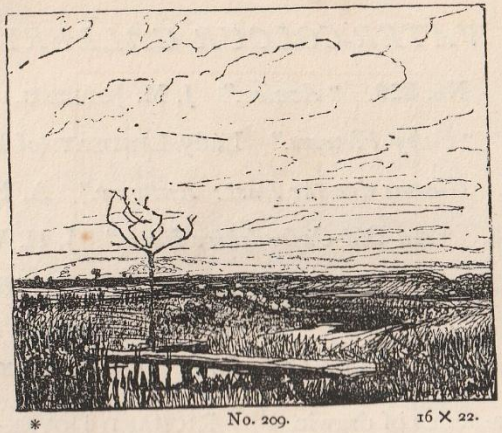
No. **206.** "*Clement, Son of F. W. Harris, Esq.*" Mrs. WYLIE.

No. **207.** "*A Misty Day.*" Mrs. VAL. BROMLEY.

No. **208.** "*Helter-skelter.*" L. CATTERMOLE.

No. **210.** "*Sunset at San Remo.*" CARL SCHLOESSER.

No. **212.** "*The Dead Sea from Masada.*" EDWARD LEAR.



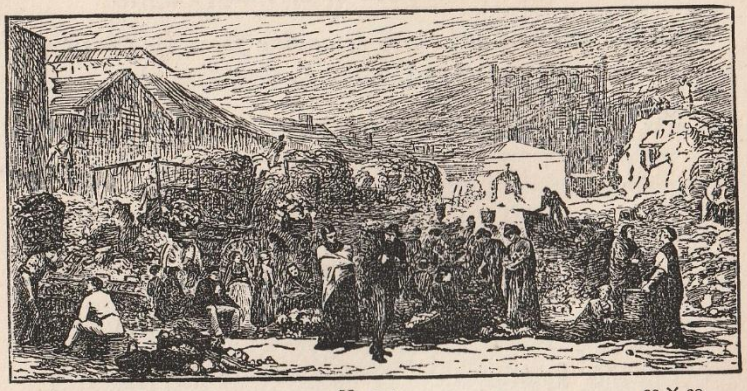
* No. 209. 16 × 22.

No. **209.** "*Marsh Lands.*" J. B. KNIGHT.

No. **199.** "*Pygmalion.*" Miss SARA DEFRIES.

No. **213.** "*Las Torres Bermayas.*" J. O'CONNOR.

No. **214.** "*Snow in the Highlands.*" F. C. POCKLINGTON.



* No. 215. 22 × 39.

No. **215.** "*Covent Garden, Early Morning.*" J. WHIPPLE.

No. **216,** "*Portrait of a Clergyman,*" A. OSSANI; No. **217,** "*The Cowshed,*" PAUL MEYERHEIM; No. **218,** "*Narcissus,*" EUGENE BENSON; No. **219,** "*An Outpost disturbed*"; rabbits under beeches; E. S. KENNEDY.

WATER-COLOUR GALLERY.

No. **220.** "*Azalea.*" J. M. JOPLING.

No. **221.** "*Fairy Flowers.*" Lady LINDSAY (of Balcarres).

No. **222.** *Gleams o'er the Past: Antwerp.*" A. F. PAYNE.

No. **223.** "*An Old Oxfordshire Barn.*" J. H. WALLIS.

No. **224.** *From Naples, looking towards Capri: a Breezy Day.*" R. HOLMES.

No. **225.** "*Little Boy Blue.*" Mrs. JOPLING.

Next are a series of drawings by RICHARD DOYLE—

No. **226.** "*Peace or War?*"
Elves urging frogs to fight.

No. **227.** "*In the Park, Rentcombe, Gloucestershire.*"

No. **228.** "*Isel House, Cumberland, from the River Derwent.*"

No. **229.** "*The Rock at Cortachy, Forfar.*"

No. **230.** "*The Good Fairy returning from the Christening of the 'Sleeping Beauty.'*"

No. **231.** "*Waterfall at Drumlanrig, Dumfriesshire.*"

* No. 232. 21 × 31.

No. **232.** "*The Pied Piper of Hamelin.*" RICHARD DOYLE.

No. **233.** "*The River Nith from 'The Duchess' Walk.'*"

No. **234.** "*An Adventure in the History of Athenatius Gasker.*"

No. **235.** "*A View on Warncliffe Chase, Yorkshire.*" RICHARD DOYLE.

No. **236.** "*View of Raby Castle, Durham.*"

No. **237.** "*The Princess plays Chess with the Dragon for her Liberty.*" RICHARD DOYLE.

No. **238.** "*Pieve di Cadore, Birthplace of Titian.*" A. HERTEL.

Next are two life-size portraits in oils, placed at the end of the Water-colour Gallery—

No. **239.** "*H.R.H. the late Princess Alice, Grand Duchess of Hesse-Darmstadt.*" No. **240.** "*H.R.H. the Grand Duke of Hesse-Darmstadt.*" Baron VON ANGELI.

No. **241.** "*A Normandy Pippin*"; child at a door. W. J. HENNESSY.

No. **242.** "*Temple of Gungootree and Valley of the Ganges.*" J. W. BECK.

No. **243.** "*Vase and Flowers.*" Miss L. V. BLANDY.

No. **244.** "*Ischia: Promise of Better Weather.*" R. HOLMES.

No. **245.** "*A Bit of the Yorkshire Coast.*" PHILIP NORMAN.

No. **246.** "*A Neapolitan Girl.*" A. MORGAN.

No. **247.** "*Design for a Portrait of Three Children.*" LOUISA, Marchioness of WATERFORD.

No. **248.** "*He loves me not.*" Miss R. M. WATSON.

No. **249.** "*A Surrey Lane: Early Spring.*" W. BISCOMBE GARDNER.

No. **250.** "*In the Gloaming: Sound of Mull.*" F. W. CHARTERIS.

No. **251.** "*Auf der Alm*"; Bavarian peasantwomen at work on the mountains. H. HERKOMER.

No. **252.** "*Gate of the Highlands, Perthshire.*" Lady LINDSAY (of Balcarres).

* No. 254. 3¼ × 6¼.

No. **254.** "*Sunset after Storm: Holmwood, Surrey.*" W. BISCOMBE GARDNER.

No. **253.** "*Wreck: Spring Tide, Duart Bay.*" F. W. CHARTERIS.

No. **255.** "*The Childhood of Lez-Breiz, the Sir Lancelot of Brittany.*" Miss M. GILLIES.

No. **256.** "*Hardwick.*" J. H. WALLIS.

No. **257.** "*Pozzuoli: Signs of a Storm.*" R. HOLMES.

No. **258.** "*Cessaro: a Pleasant Afternoon between Rome and Naples.*" R. HOLMES.

No. **259.** "*Eastern Life.*" Miss R. M. WATSON.

No. **260.** "*Hero's Beacon.*" F. SMALLFIELD.

Note the painting of this miniature picture.

No. **261.** "*Marianna.*" R. BUCKNER.

No. **262.** "*The Bay of Naples*"; November 1878. R. HOLMES.

No. **263.** "*Meadows by the Thames.*" J. H. WALLIS.

No. **264.** "*View near Abergavenny.* T. S. G. BOISRAGON.

No. **265.** "*Fresh fallen Snow.*" J. M. DONNE.

"Alta stet nive candidum."

No. **266.** "*Aghadoe, Lower Lake of Killarney.*" J. C. HARRIS.

SCULPTURE GALLERY.

No. **267.** "*Three Studies in Chalk and Pastel.*" J. M. WHISTLER.

No. **268.** "*First Sketch of a Landscape.*" Sir F. LEIGHTON, P.R.A.

Six etchings by J. M. WHISTLER—

No. **269,** "*The Little Forge*"; No. **270,** "*Speke Hall: the Avenue*"; No. **271,** "*Battersea*"; No. **272,** "*The Little Putney*"; No. **273,** "*In Chalk*"; No. **274,** "*In Chalk.*"

Six etchings by H. HERKOMER—

No. **275,** "*Alfred Tennyson, Poet Laureate*"; No. **276,** "*The Swing*"; No. **277,** "*Words of Comfort*"; No. **278,** "*Vater Jahn*"; No. **279,** "*In Trouble*"; No. **280,** "*Touched.*"

Four etchings by J. TISSOT—

No. **281,** "*Trafalgar Tavern, Greenhithe*"; No. **282,** "*Summer*"; No. **283,** "*Portico of the National Gallery*"; No. **284,** "*A Garden.*"

Near the door leading to the large room are—

Two etchings by J. M. WHISTLER—

No. **285,** "*Putney Bridge*"; No. **286,** "*The Adam and Eve, Old Chelsea.*"

No. **288.** "*Decorative Design for a Ceiling.*" WALTER CRANE.

No. **289.** "*A Study of a Monk.*" Countess THEODORA GLEICHEN.

A small bronze statuette.

* No. 287. 29 × 21½.

No. **287.** "*Compulsory Education.*" CARL SCHLOESSER.

No. **290.** "*Portrait Bust of a Lady.*" E. R. MULLENS.

No. **291.** "*A Contadina*"; head in bronze. G. B. AMENDOLA.

No. **292.** "*The late Right Hon. Russell Gurney, Q.C., M.P.*"; terracotta. H. P. MAC CARTHY.

No. **293.** "*Sir John Leslie, Bart.*" JOHN TAYLOR.

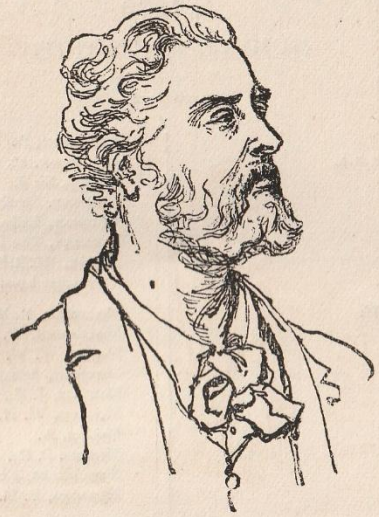
No. **294.** "*Mrs. Temple Gadman.*" J. E. BOEHM, A.R.A.

No. **295.** "*Little Lorna Doone.*" WILLIAM TYLER.

No. **296.** "*Terracotta Statuette of Miss Violet Lindsay.*" H.R.H. Princess LOUISE, Marchioness of LORNE.
(*In the East Gallery; sketched on page* 50.)

No. **297.** "*Bust: Study from Life.*" T. N. MCLEAN.

No. **298.** "*Blanchard Jerrold, Esq.*" Miss H. MONTALBA.



* No. 298.

SCULPTURE IN WEST GALLERY.

Three works by Count GLEICHEN—

No. **299.** "*Bust in Terracotta: Portrait of a Gentleman.*"

No. **300.** "*Prince Edward and Prince George of Wales.*"

No. **301.** "*Bust in Terracottta: Portrait of a Lady.*"

No. **302.** "*An Anxious Pause*"; terracotta. Miss H. MONTALBA.
(*In East Gallery; sketched on page* 3.)

No. **303.** "*Looking out for a Pool: Portrait Sketch of Henry Barrett, Esq.*" W. TYLER.

No. **304.** "*Portrait Statuette in Terracotta.*" E. ONSLOW FORD.

No. **305.** "*Statuette in Terracotta.*" T. N. MCLEAN.

No. **306.** "*An Athlete*"; life-size statue in bronze. W. B. RICHMOND. (*Sketched on page* 32.)

LIST OF EXHIBITORS
in 1878
(SUMMER EXHIBITION).

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ARMSTRONG, T.

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BOUGHTON, GEORGE H.
BURNE-JONES, E.
BUTTERWORTH, G.

CALDECOTT, R.
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CHARTERIS, Captain.
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COLLIER, JOHN.
COSTA, G.
COUSINS, C.
CRANE, WALTER.

DEFRIES, Miss SARA.
DICEY, F.
DOYLE, R.
DUPUIS, F.

ENCKE, Professor E.

FIELD, W.
FISHER, MARK.
FORD, E. ONSLOW.

GARDENER, W. B.
GILLIES, Miss M.
GLEICHEN, H.S.H. Count.
GORDIGIANI, N.
GRACE, G. A. F.
GRAHAM, T.
GREGORY, E. J.

HALL, SYDNEY P.
HALLÉ, C. E.
HARRIS, J. C.
HEILBUTH, F.
HENNESSY, W. J.
HERKOMER, H.
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HOLMES, R. H.
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JOPLING, J. M.
JOPLING, Mrs.

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LEGROS, A.
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LINDSAY, Sir COUTTS, Bart.
LINDSAY, Lady.
LINDSAY, The Hon. Mrs. LOYD.
LORNE, H.R.H. the Marchioness of, Princess LOUISE.

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MACLAREN, W.
MAJOR, W. W.
MAZZONI, ACHILLE.
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MILLAIS, W. H.
MOORE, A.
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MOSCHELES, FELIX.
MULLINS, E. R.

NAFTEL, PAUL J.
NEWMAN, H. R.
NORMAN, P.

PAYNE, A. F.
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RICCI, H.
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RICHTER, GASTON.
RICHTER, H.
RISCHGITZ, E.
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WALLIS, J. H.
WATERFORD, Marchioness of.
WATTS, G. F., R.A.
WEBER, OTTO.
WEGUELIN, J. R.
WEISS, A.
WHIPPLE, J.
WHISTLER, JAMES.
WILLS, W. G.
WORTLEY, A. STUART.
WYLIE, Mrs. C.

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1880.

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES;" AUTHOR OF "BRETON FOLK," "ARTISTS AND ARABS," "THE PASSION PLAY," ETC.

SUMMER EXHIBITION.

* No. 317. H. S. MONTALBA.

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MAY 1880.

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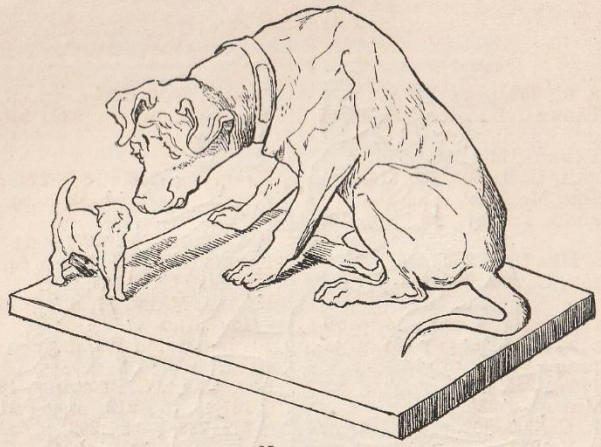
The Editor is indebted to those artists who have assisted him with sketches, and to Sir Coutts Lindsay for the facilities afforded him for the rapid production of the book.

103 VICTORIA STREET, S.W. *May* 15, 1880.



* No 312.

"*The Spirit of Inquiry.*"

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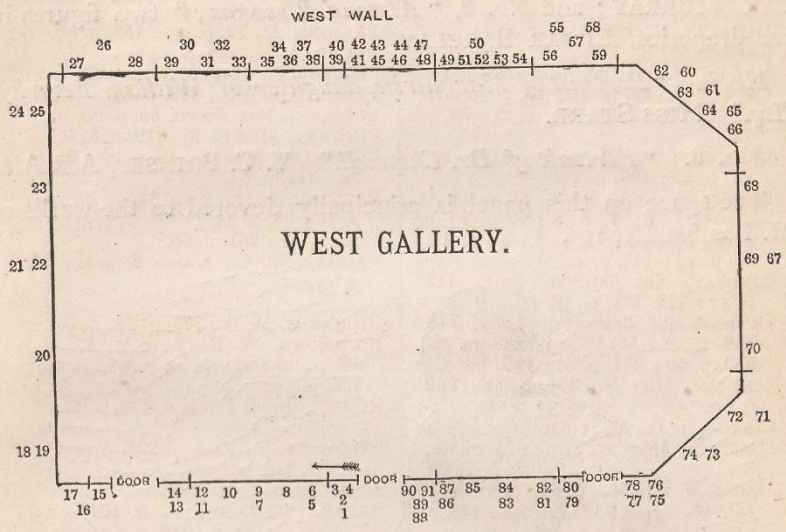


The fourth annual exhibition of works by living artists contains 293 paintings, water-colours, etchings, and drawings, and 32 of sculpture, &c.

Entering the large WEST GALLERY (the "Red Room") by the middle door, we find the chief positions on the south wall occupied by two landscapes by Cecil Lawson. On the west wall are important works by R. Spencer Stanhope, J. M. Strudwick, and J. D. Linton; Mr. Watts's "*Daphne and Psyche*" being in the centre, facing the entrance. At the head of this room is a large painting by A. Legros, and under it, on the line, a head, by Sir F. Leighton, P.R.A.

Commencing on the left hand (see ⟵ in Plan), the first picture in the order of the catalogue is—

No. 1. "*Portrait of Miss Martinoff.*" HERBERT WILSON.

And next, a very powerful life-size portrait (in black frame),

No. 2. "*Portrait of W. Holman Hunt, Esq.*" W. B. RICHMOND.

Below the foregoing are two small pictures—

No. **4**, "*Helya and Gunnling;*" landscape with figures, FAIRFAX MURRAY; and No. **3**, "*Almond Blossoms;*" two figures in red draperies, EDGAR BARCLAY.

No. **5**. "*Portrait of Marguerite, daughter of William Beverley, Esq.*" MISS STARR.

No. **6**. "*Portrait of Dr. Chepmell.*" V. C. PRINSEP, A.R.A.

The space on this panel is principally devoted to the works of M. Bastien Lepage.

No. 7. 72 × 72.

No. **7**. "*Les Foins.*" J. BASTIEN LEPAGE.

This large canvas represents a young, ungainly woman (worn with labour), seated in a field of new-mown hay, at rest; a man, with his hat over his eyes, lying full-length asleep behind her; a characteristic work of the painter, unflinching in its realism, but highly finished, tenderly treated, and temperate in colour; the kind of work rarely seen in England. The sketch gives the principal figure only.

No. **8**. "*La Communiante,*" is a small work, to be examined closely for the painting; a little girl in white dress, veil and gloves, and wreath of white flowers. Not less remarkable are M. Bastien Lepage's portraits, in different parts of the gallery, including a

No. 9. 17 × 13.

No. **9**. "*Mdlle. Sarah Bernhardt.*" J. BASTIEN LEPAGE.

small one of the famous "*Mdlle. Sarah Bernhardt;*" in profile, holding a little figure in clay; a delicate grey picture (in steel frame), the highest point of colour being the flowing brown hair of the artiste, the background and accessories the colour of old ivory. An etching of this picture is published at the office of *L'Art*.

No. **10**. "*Monsieur Klotz.*" No. **11**. "*Madame Klotz.*"

(See also Nos. **35**, **86**, and **141**, by the same artist.)

No. **12.** "*Portrait of F. Dixon, Esq., of Sunderland,*" A LEGROS. A powerful study, in hot haste, with bare canvas for background.

On the right are two works by C. E. HALLÉ, the first a portrait (circular)—No. **13**, *Miss Mathilde Hallé.*"

No. **14.** "*A Cup of Tea,*" a delicate little picture of a girl in white, seated, in simple dress of the last century (one bought for a wedding and never used), blue cups and saucers and faded red settee.

[*Door.*]

No. **15.** "*A Visit to the Peacock.*" W. J. HENNESSY.

Two children and a peacock, under high trees in a sunny French garden; an upright picture.

No. **16.** "*Spring;*" Alpine scenery, in the Redlands, Holmwood, Surrey. W. BISCOMBE GARDNER.

* No. 17. 36 × 61.

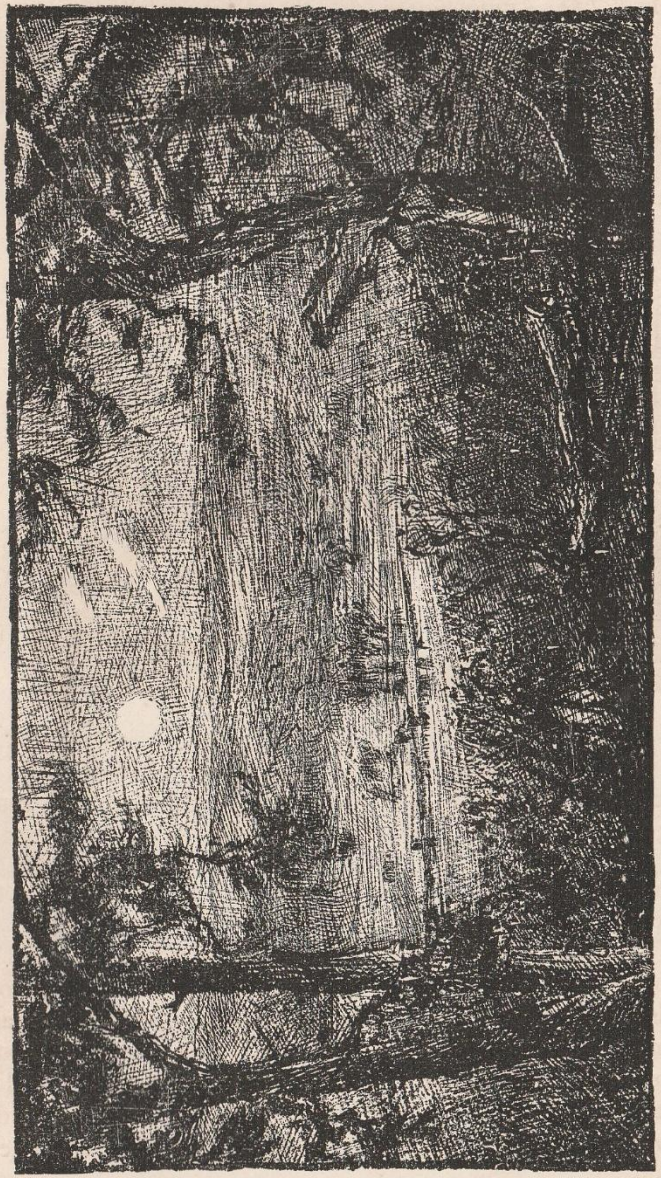
No. **17.** "*Watercress Gatherers.*" DAVID CARR.

A poetic landscape in evening light, grey and quiet in tone; similar in treatment to, but more powerful than, the "*Weed Burners,*" of last year.

No. **18.** "*Plums.*" WILLIAM HUGHES. One of two upright, decorative panels of fruit in a vase. (Note the painting of fruit in this and in No. **24**, on the right.)

No. **19.** "*Portrait of Professor Huxley, F.R.S.*" A. LEGROS.

Another sketch by the Slade Professor; painted at a sitting.



66 × 120.

No. 20. "*The August Moon.*" CECIL LAWSON.

*

In the centre, between Mr. Cecil Lawson's landscapes, are—

No. **21**, "*The Annunciation to the Shepherds*," J. BASTIEN LEPAGE; a sombre picture, finely composed; differing in style and treatment to his other work here; three figures, one, the angel, with nimbus and belt of *real* gold. (A sketch for this picture will be found in *L'Art*, for 1878, No. 188, p. 111.)

* No. 22. 69 × 76.

No. **22**. "*The Bridge of Sighs*." P. R. MORRIS, A.R.A.

Landscape in grey light; the two figures in old-fashioned, rustic, costume; a lad on a white horse at the stream.

The principal part of the south wall is occupied by the two landscapes (sketched on pp. 12 and 14) Nos. **20** and **23**. Of the first, No. **20**, "*The August Moon*," the artist says:—"My aim has been to produce the effect of the autumn golden moon rising over an English landscape before the daylight has quite disappeared and the moon has asserted its full power. The principal features in the foreground are three Scotch firs, through which you look down into marsh lands where cattle browse, and beyond a wooded valley, the distant Sussex downs, which form the line of the horizon."

This picture was painted at Blackdown, in the neighbourhood of Haslemere, Surrey.

In No. **23**, are portraits of Hilda and Evelyn, daughters of Mrs. Philip Flower, set in an English landscape, with foreground of grasses and wild flowers.

"In this picture," says Mr. Lawson, "I have endeavoured to introduce two portrait figures in a landscape without destroying the key of colour of the whole; and—by subordinating the tone of the figures and elaborating and accentuating the tree and the immediate foreground flowers and weeds—making the picture as much a portrait of a silver birch, meadow sweet, and dandelions, as of the children and distant landscape."

* No. 23. 66 × 96.

No. **23**. "*The Voice of the Cuckoo.*" CECIL LAWSON.

"Whilst faintly, from the distant copse,
A lingering cuckoo, with his sudden plaint,
Breaks the sweet stillness of the dreamy day."

No. **24**. "*Quinces.*" W. HUGHES.

No. **25**. "*Portrait of Professor Marshall, F.R.S.*" A. LEGROS.

On the west wall, in the corner, is—

No. **26**. "*Portrait of Mr. Odell, the Actor.*" H. HERKOMER, A.R.A.

No. **27**. "*A Normandy Orchard;*" an excellent sunny little landscape; cows and sheep in a field under trees. MARK FISHER. Mr. Fisher's principal works are in the East Gallery.

In the centre of the next panel is a poetically-conceived painting, by C. E. HALLÉ; St. George rescuing Sabeea, daughter of the King of Egypt—

* No. 28. 60 × 36.

No. **28**. "*St. George and the Dragon.*" C. E. HALLÉ.

St. George in steel armour; fierce battle, and a crimson stream upon the ground.

No. **29**. "*Boy at a Well, Venice.*" C. E. HALLÉ.

No. **30**. "*Portrait of S. B. Bancroft, Esq.*" CARLO PELLEGRINI.

No. **32**. "*Portrait of Robert Browning, Esq.*" A. LEGROS.

No. **33**. "*A Door on to the Silent Highway.*" E. J. POYNTER, R.A.
A bit of the Grand Canal, Venice, seen through a doorway.

No. **34**. "*An Unprofessional Beauty.*" V. C. PRINSEP, A.R.A
Portrait of a lady in hat with white feather, slate-coloured dress.

This large, decorative and highly-laboured painting, which fills the greater part of the next panel—a picture which is more akin to the works of the early Florentine painters than anything to be seen in modern exhibitions—is crowded with figures, painted in pure and brilliant tints, all hurrying to "the waters of forgetfulness." The outline will suffice to indicate the principal figures in this refined and elaborate picture.

No. 31. 57 × 110.

No. **31.** "*The Waters of Lethe.*" R. SPENCER STANHOPE.

No. **35.** "*Portrait of M. Charpentier.*" J. BASTIEN LEPAGE.

No. **36.** "*Hunt the Slipper.*" Mrs. ALMA-TADEMA. Small interior, with children seated at play.

Above is, No. **37**, "*Calves*," W. B. RICHMOND. Two figures driving calves through wood and marsh, in waning light.

Next on the line are several fine portraits—

No. **38.** "*A Portrait;*" half-length. G. F. WATTS, R.A. Little child standing; green dress, fair hair.

No. **39.** "*Portrait of W. H. Wills, Esq., M.P.*" E. J. GREGORY.

No. **40.** "*Portrait of Charles Darwin, Esq., F.R.S.;*" half-length; seated, in red robe. W. B. RICHMOND.

No. **41.** "*A Vestal.*" E. J. POYNTER, R.A. Girl in light robe with white roses in her hair, holding a vessel.

No. **42.** "*Portrait of Rev. C. Beanlands.*" G. F. WATTS, R.A.

Next are Mr. Watts's two principal subjects, poetical and altogether admirable, life-size studies of the figure, painted in a low key of colour; the first, the classic figure of *Daphne* sheltering amongst laurel-leaves; the second, *Psyche*, with pathetic face, her lamp thrown down. There is nothing in the Grosvenor Gallery to which more attention should be drawn.

* No. 43. 74 × 24.

No. **43.** "*Daphne.*"

* No. 46. 74 × 24.

No. **46.** "*Psyche.*"

G. F. WATTS, R.A.

Next is an admirable portrait of the author of the "*Earthly Paradise*," by the same artist.

No. **44.** "*Portrait of William Morris, Esq.*" G. F. WATTS, R.A.

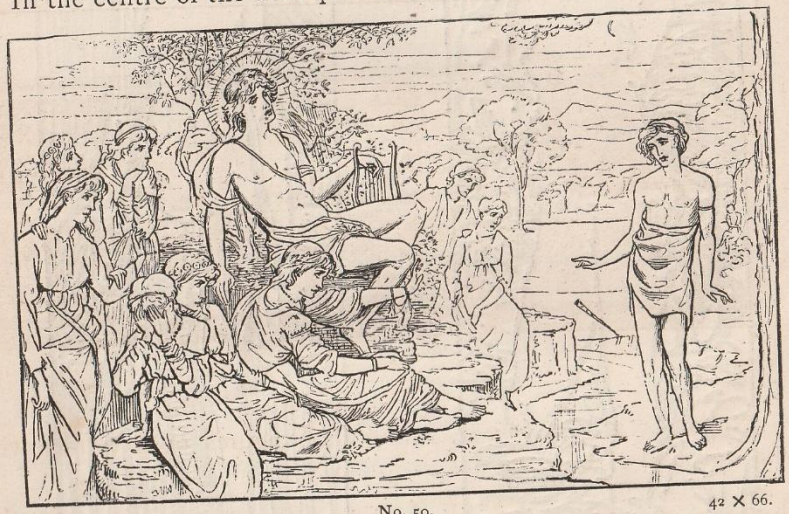
No. **45.** "*Watchman! What of the Night?*" A sad face in steel armour, pale and fair. G. F. WATTS, R.A.

No. **47.** "*Laura;*" "Ah! rendi mi quel cor che mi donasti." (head of a girl singing.) G. F. WATTS, R.A.

No. **48.** "*Madonna Laura.*" FAIRFAX MURRAY.

Next is the graceful figure, life-size, three-quarter length, No. **49**, "*Mrs. Louise Jopling;*" J. E. MILLAIS, R.A.; in black dress embroidered with flowers; one of the most striking portraits in the Exhibition. (See also No. **54**, on the right, by the same artist.)

In the centre of the next panel is—



No. 50. 42 × 66.

No. **50.** "*Marsyas and Apollo.*" J. M. STRUDWICK.

"Oh, ecstasy!
Oh, happiness of him who once has heard
Apollo singing!
* * * *
As he sang,
I saw the Nine, with lovely pitying eyes,
Sign, 'He has conquered!' Yet I felt no pang
Of fear, only deep joy that I had heard."

This picture illustrates the scene from the epic of Hades, when the Muses signify to Marsyas his defeat, and give judgment in

favour of the god. There is much beauty and charm of colour in this picture, which is refined and decorative in treatment. There has been no attempt to individualise the Muses, excepting perhaps, in one or two cases, such as where Thalia hides her face, being unable to witness a scene so far removed from the comedy over which she presides. The painting is thoroughly imbued with the spirit of the poem, and technically may be considered one of Mr. Strudwick's most successful works.

Under the foregoing are three excellent small examples of L. ALMA-TADEMA, R.A., wonderfully luminous in quality, in the painting of flesh tone, and in effect, on a small scale—

No. 51. 6 × 15.

No. **51.** "*A Question;*" sunlight on figures on a terrace with background of blue sea.

No. **52.** "*A Garden God.*" L. ALMA-TADEMA.

A small, upright picture; one female figure dancing before the altar to her god; the background a high wall with bas-reliefs, warm reflected light, and a peep of deep blue sky.

No. **53.** "*A Pastoral;*" yoked oxen, sunburnt peasant, distant temple on a hillside; poppies in the fields.

No. **54.** "*Portrait of Mrs. Caird;*" three-quarter length, life-size; light blue dress, wide black sash and sleeves. J. E. MILLAIS, R.A.

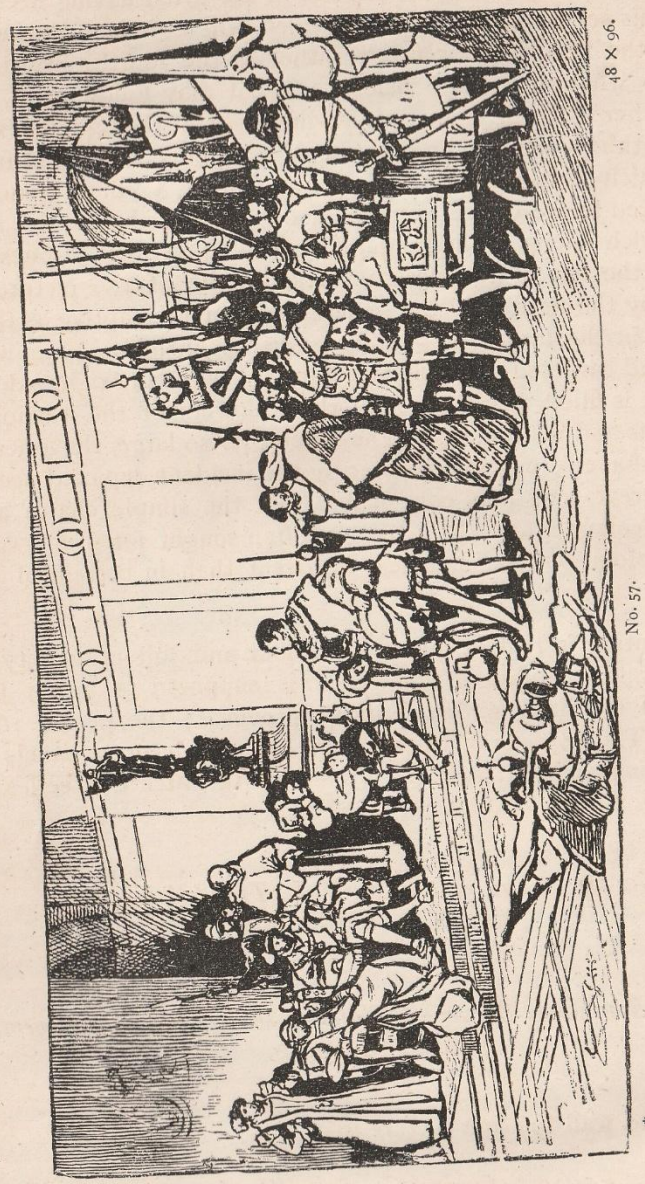
No. 55. 20 × 14.

No. **55.** "*Civettina*." Mrs. KATE PERUGINI.

No. **56.** "*Portrait of Marjorie Mure*." (Circular.)
Miss E. PICKERING.

In the centre of the next panel is the large picture sketched overleaf; an important work by an artist whose reputation, as a painter in oils, the Grosvenor Gallery was the first to establish. This picture, the first of a series of five, was thus announced in the *Academy* before its completion:

"The six scenes will represent incidents in the life of a soldier —'incidents,' we say advisedly, rather than the career—for they will be painted in accordance with what is pretty well known to be the creed of Mr. Linton in regard to pictorial art: that the execution must count for more than the subject, and that a painting must be picturesque and pleasant to the eye, whether or



48 × 96.

No. 57. "*Victorious.*" J. D. LINTON.

no it has, at the same time, an interest, literary or historical. There is therefore nothing remarkable in the artist having decided to begin his series with a painting which will not finally take its place as the first of the set, but rather as the fourth. Without regard to what may come before, or what may follow after, the soldier is here seen in young middle-life—say, at the age of six or eight and thirty—and on an occasion of triumph. Returning from war, in which he has been victorious, the soldier, a young general, is introduced to the Court, accompanied by a swarthy captive and by many rich spoils. The king and queen sit on their thrones on a daïs to the left of the design. The middle of the picture is occupied by the figures of the general and of the captive as they stand out in the large and stately andience chamber, hung with banners and carpeted with Eastern fabrics; while the right side of the picture is filled with a group of the followers of the warrior—his captains and lieutenants. The scheme is so large, the amount of subject forced upon the painter by the incident depicted necessarily so great, that it is conceivable that the simple charm and quality of colour, which the artist has often sought for in his work in water-colour, will be here less apparent than in certain of his other productions."

The painting is rich in quality of colour and full of variety in character and costume. The scene is supposed to be on the confines of Germany and a Turkish province; the period 16th century. The five works when completed will decorate panels of a large dining-room. It will be interesting to watch this series to its completion.

No. **58.** "*Portrait of A. J. R. Trendell, Esq.*"
Mrs. LOUISE JOPLING.

No. **59.** "*South-east Corner of Waterloo Bridge from the River.*"
JOHN O'CONNOR.

On the end wall the first picture is—

No. **60.** "*Portrait of Mrs. Goodenough—Countess Kinsky.*"
C. E. HALLÉ.

No. **61.** "*Mater Dolorosa;*" seated figure, bronze-coloured draperies; rocks and cypress trees. Miss E. PICKERING.

No. **62.** "*Gulf of Spezzia, from Lerici.*" Signor COSTA.

Next is a finished study of a well-known picture—

No. **63.** "*Nausicaa and her Maidens playing at Ball.*" E. J. POYNTER, R.A.

The principal figure on the left is in deep orange robe, the second in green. Nausicaa is in the act of striking the ball; the scene is a green sward near a rivulet by the sea. The original picture (*sketched below*) was exhibited at the Royal Academy last year. The running figure is draped in the finished sketch.

No. 63. 8 × 14.

No. **64.** "*Well in the Courtyard, La Cucumela, Sorrento.*" WALTER CRANE.

No. **65.** "*Portrait of the Dowager Lady Stanley of Alderley.*" W. B. RICHMOND.

No. **66.** "*Premi!*" a side canal, Venice; gondolier turning a corner. C. E. HALLÉ.

No. **67.** "*L'Incendie.*" A. LEGROS.

A large, unfinished, canvas, representing on the left an old man rescuing a child from fire; two female figures on the ground on the right.

In the centre of the wall, at the head of the large gallery, under the foregoing, is—

No. **69.** "*Rubinella.*" A girl with golden-red hair, in green dress, with necklace of beads. Sir F. LEIGHTON, P.R.A.

On either side are two small and excellent studies from nature—

No. **68.** "*Evening—Calvados.*" W. J. HENNESSY.

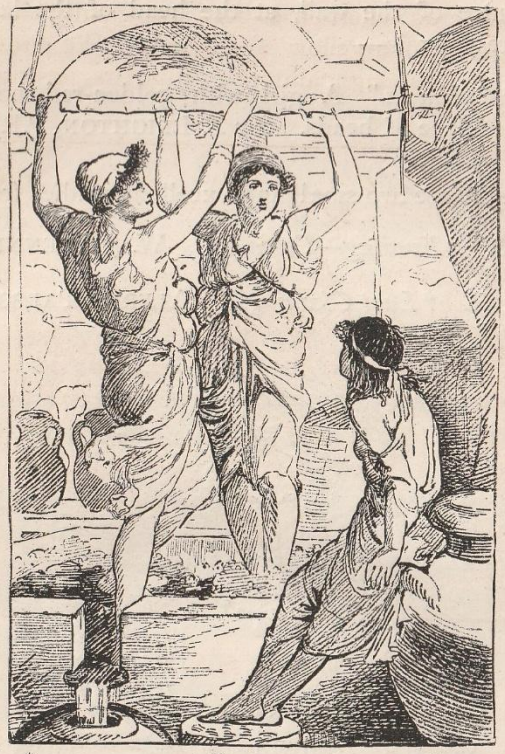
No. **70.** "*Last Gleanings.*" ALFRED PARSONS.

* No. 71. 30 × 25.

No. **71.** "*Portrait of Miss Emily Davies.*" Painted by Subscription for Girton College, Cambridge. R. LEHMANN.

Below on the line are two little studies of sea—No. **72**, "*After a Gale,*" and No. **76**, "*Half a Gale,*" H. MOORE. In the first the sun is breaking through clouds; the second is cold and grey.

Mr. H. Moore's principal works are in the Royal Academy.



* No. 73. 45 × 30.

"And in the vats of Luna,
This year the must shall foam
Round the white feet of laughing girls
Whose sires have march'd to Rome."

No. **73.** *"The Vintage;"* thin white draperies; purple juice of grapes; leaves turning brown in the landscape. J. R. WEGUELIN.

No. **74.** *"In the Grounds of a Moorish Villa;"* three figures in the olive slopes of Algeria, picking oranges. EDGAR BARCLAY.

No. **75.** *"Chatty;"* portrait of a child. Mrs. LOUISE JOPLING.

No. **76.** *"Half a Gale."* HENRY MOORE.

In No. **77** (*sketched on next page*) a more simple scheme of colour has been attempted than in Mr. Britten's companion work, *"Music,"* of last year; a picture which may be remembered as a brilliant combination of colours with classic draperies.

In *"Dancing,"* an effort has been principally made to give the qualities of lemon-yellow and azure. We draw attention to this work of a young painter, as from its position it might escape examination.

* No. 77. 20 × 30.

No. **77.** *"Dancing."* W. E. BRITTEN.

The next is a small picture, one of five works by Mr. Macbeth; a scene on the coast of Brittany, of which the sketch gives an excellent idea.

* No 78. 11 × 19.

No. **78.** *"Landing Sardines at Low Tide."* R. W. MACBETH.

[*Door.*]

On the other side of the door are—

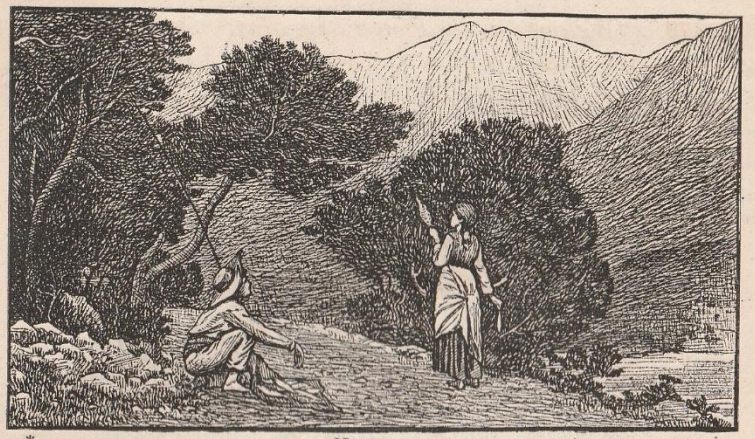
No. **79.** "*Welcome as the Flowers in May.*" R. W. MACBETH; a girl in yellow dress; yellow and white, with a tinge of orange.

No. **80.** "*Meet of Cub-hounds.*" A sketch. G. H. BOUGHTON, A.R.A.

* No. 81. 43 × 35.

No. **81.** "*Portrait of Mrs. John Collier,*" in light dress. JOHN COLLIER.

Underneath the foregoing is, one of two works by THOMAS ARMSTRONG (*sketched on next page*), landscape with figures, in glow of north Italian colour; an effect once seen, always remembered; an original picture treated with simplicity and knowledge. It is difficult to indicate the quality in a sketch.



* No. 82. 24 × 40.

No. **82.** "*The Fisherman and the Maiden.*" T. ARMSTRONG.

No. **83.** (*Sketched overleaf.*)

No. **84.** "*Expectation.*" R. W. MACBETH; girl in dark-brown dress, seated on green garden seat by a tree.

No. **85.** "*Waiting,*" a small picture; girl by a stream near a wood; dark blue and grey. ERNEST LINTZ.

No. **86.** "*Portrait of my Grandfather.*" J. BASTIEN LEPAGE. Another remarkable portrait by the young French artist.

No. **87.** "*The Banks of Irthing, Cumberland.*" G. HOWARD.

No. **88.** "*Portrait of a Lady.*" R. DE EGUSQUIZA.

No. **89.** "*Portrait of Cyril B. Holman Hunt.*" W. HOLMAN HUNT. A boy (front face) with fishing-rod.

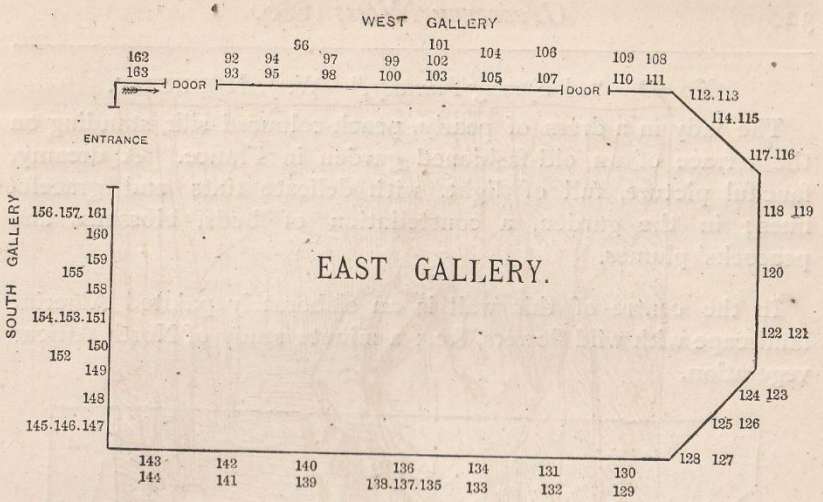
No. **90.** "*Terracina.*" R. LEHMANN.

No. **91.** "*Springtime—Algiers.*" EDGAR BARCLAY.

* No. 83. 62 × 45.

No. **83.** *"Un Garde de Chasse, avec deux Chiens courants."*
OTTO WEBER.

[*End of West Gallery.*]



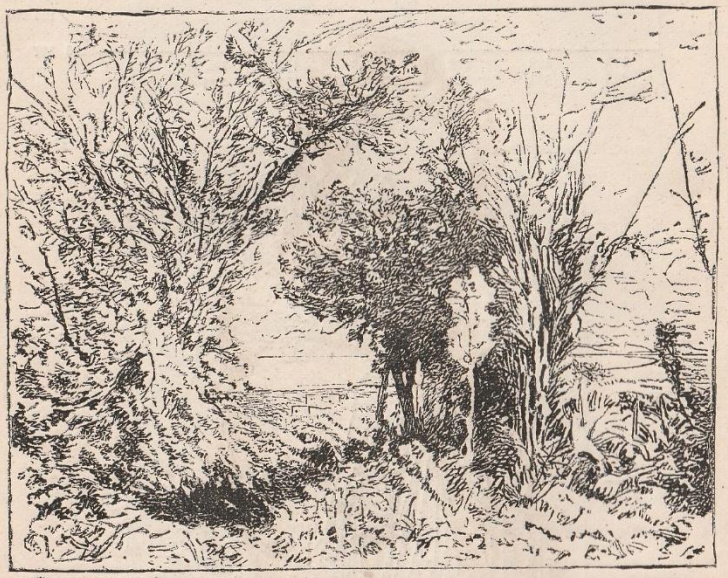
* No. 92. 38 × 25.

No. **92.** *"A Spring Fantasy."* W. J. HENNESSY.
(*See next page.*)

No. **92.** "*A Spring Fantasy.*" W. J. HENNESSY.

The lady in a dress of pearly, peach-coloured silk, standing on the terrace of an old-fashioned garden in France. A dreamy, fanciful picture, full of light, with delicate tints and graceful lines; in the garden, a constellation of buds, blossoms and peacocks' plumes.

In the centre of this wall is an elaborately painted Algerine landscape with wild flowers, &c.; a minute study of North African vegetation.



* No. 100. 54 × 72.

No. **100.** "*The Grass of the Field.*" J. W. NORTH.

No. **93.** "*Capri.*" R. LEHMANN.

No. **94.** "*Algerine Afternoon.*" J. W. NORTH.

No. **96.** "*Portrait of E. Burne-Jones, Esq.*" A. LEGROS.

No. **97.** "*Old Cottage, Ashford, Kent.*" Miss R. M. WATSON.

No. **98,** "*May;*" pink and white hawthorn. W. T. MUCKLEY. (See also No. **103**, on the right hand.)

No. **99.** "*Portrait of the Earl of Denbigh.*" COUNT ANDRÉ MNISZECH.

On this wall are two pictures by Albert Moore, which should be examined together.

No. **95.** "*Jasmine Sprigs,*" a figure asleep; pink and pale draperies, sprigs of jasmine in a pot; silver-grey embroidered background. No. **105.** "*Rose Leaves;*" pink and white drapery; yellow flowers and embroideries. A. MOORE. These pictures are delightful for harmony of colour, delicacy and grace of line.

Above is the portrait of a child—

* No. 101. 20 × 16.

No. **101.** "*Ethel, daughter of W. H. Peake, Esq.*" S. MELTON FISHER.

No. **102.** "*Home, sweet Home;*" a village street. G. E. COOK.

No. **103.** "*Fruit and Flowers.*" W. T. MUCKLEY.

No. **104.** "*A Quiet Corner;*" rabbits on the borders of a wood; birch trees and ferns. Mrs. FLORENCE SHERRARD-KENNEDY.

No. 106. 34 × 22.

No. **106.** "*Female Figure in Green Drapery, Spinning.*"
T. ARMSTRONG.

A scheme of green and yellow; poetical landscape, lemon-trees, white flowering shrubs and leafless tree.

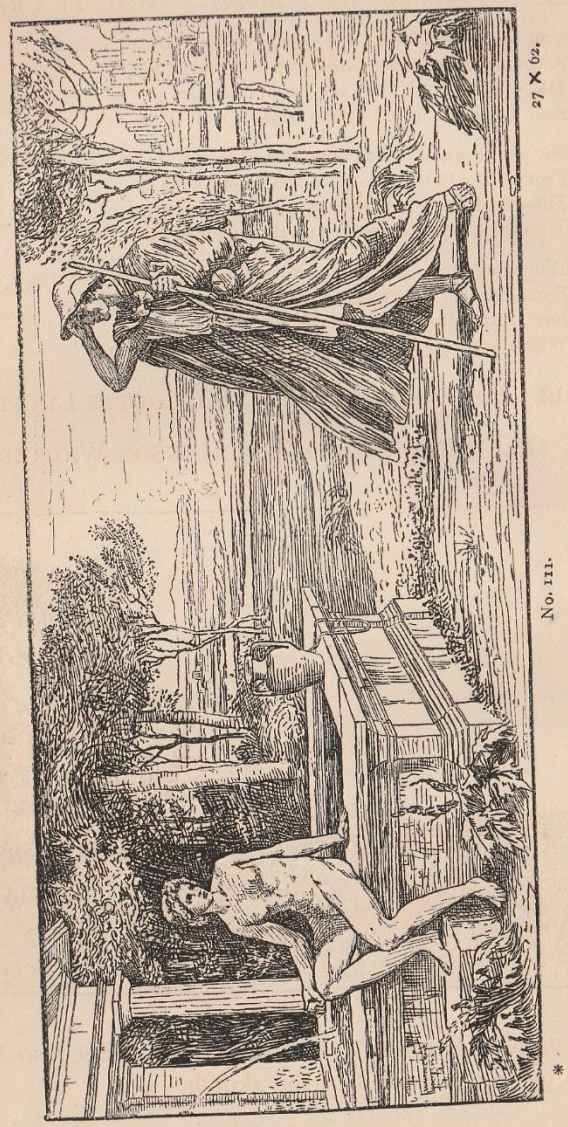
No. **107.** "*Hubert, Christopher, and Oliver Howard;*" an original little portrait picture; three "horsey" boys and a brown pony. E. R. HUGHES.

[*Door.*]

In curious contrast to Mr. Armstrong's picture, on the other side of the door, is—

No. **108.** "*Tug and Timber-barge.*" KEELEY HALSWELLE.

A dark, stormy landscape on the Thames; view taken up the river when towing astern of a barge and steam-tug, in the wild weather of last summer.



27 × 62.

No. 111.

111. "*Truth and the Traveller.*" WALTER CRANE.

*

No. **109.** "*At Castle Gondolfo, Rome.*" Mrs. ARTHUR MURCH.

No. **110.** "*Study near the Citadel, Cairo.*" M. R. CORBETT.

No. **111.** "*Truth and the Traveller.*" WALTER CRANE.

"Man sought for Truth, and cried, 'Where dost thou dwell?
A thousand tongues replied, but none could tell.
He seeks no more: the very stones declare,
And Truth sits naked by the wayside well.

"She sitteth naked, since they drove her out
From Babel of the Creeds to wastes of Doubt;
There hath she wander'd long in dens and caves,
Through Custom's winter, and through Reason's drought.

"They would have cloak'd her as a shameful thing;—
Force brought her chains, and Fraud a marriage ring;—
But Truth, affrighted, fled the market-place,
Where lies were coin'd in gold, and Craft was king."

No. **112.** "*A Portrait Study.*" Sir COUTTS LINDSAY.

No. **113.** "*Baby Churton.*" J. HANSON WALKER.

*

No. 114.

38 × 54.

No. **114.** "*Coast Pastures.*" MARK FISHER. (See also No. **130.**)
A cloudy sky; not indicated in the sketch.

No. **115.** "*The Thames at Chiswick.*" C. E. HOLLOWAY.

No. **116.** "*A Study;*" head of a girl. G. E. HICKS.

* No. 117. 30 × 19.

No. **117.** "*Idalia.*" ALFRED WARD.

No. **118.** "*A Sultry Day;*" a sketch in spring. DAVID MURRAY.

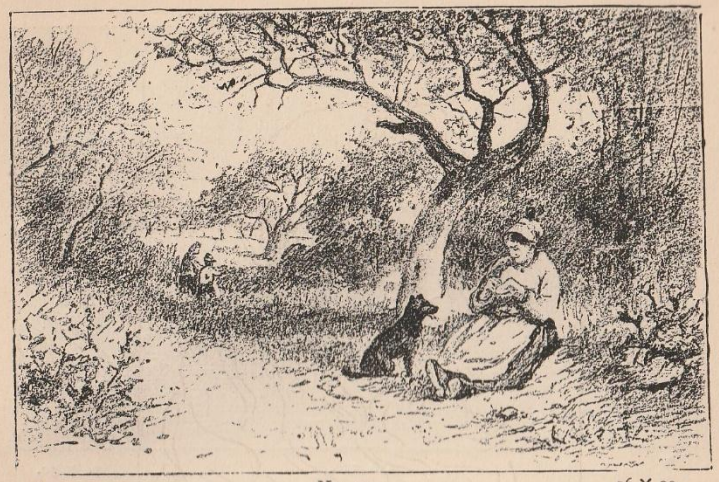
No. **119.** "*Evening;*" robed female figure in profile, bearing a torch; background of sea. Sir COUTTS LINDSAY.

In the centre of the wall, at the head of the East Gallery, is—

No. **120.** "*The Golden Stairs.*" E. BURNE-JONES; a large, upright, composition of eighteen minstrels clad in greyish white, descending barefooted a flight of pale, golden stairs. They enter on the left hand from a loggia of white marble, passing down the staircase which forms a graceful curve from left to right in the picture.

This is one of Mr. Burne-Jones' most characteristic and thoughtful pictures; a sad, Mantagnesque, and beautiful company of maidens of which we regret we have received no sketch.

No. **121.** "*A Venetian Senator.*" Sir COUTTS LINDSAY.



* No. 122. 16 × 20.

No. **122.** "*Her Devoted Lover.*" H. R. BLOOMER.

No. **123.** "*Portrait of Mrs. Edward Balfour.*" Signor COSTA.

No. **124.** "*Low Tide in the Harbour.*" ALBERT GOODWIN.

* No. 125. 42 × 54.

No. **125.** "*Omnia vincit Amor.*" G. H. BOUGHTON, A.R.A.; an idyllic landscape; tree trunk and stones overgrown with green, swine feeding in the background.

* No. 126. 30 × 50.

No. **126.** "*Sundown.*" R. C. MINOR.

No. **127.** "*Portrait of Lady Ramsay, of Banff.*" JOHN COLLIER.

No. **128.** "*The Walled Garden, Naworth.*" G. HOWARD.

No. **129.** "*Portrait of the Right Hon. Lord Lyttelton.*" W. B. RICHMOND.

No. **130.** "*The Last of Autumn.*" MARK FISHER.

Cattle and geese, horse and man; perhaps the quietest and best of all this artist's work this year.

Next is the picture (*sketched overleaf*).

No. **131.** "*A Flood in the Fens.*" R. W. MACBETH.

A scene in the lowlands of one of the Eastern counties of England during the floods. In the foreground the people have taken refuge on raised banks formed to keep out the waters. This is Mr. Macbeth's most serious work of the year, one of the features of the East Gallery. The prevailing colour of the landscape is subdued, with slowly-lifting clouds and a gloomy sky; the fire lighted in the foreground and the bits of colour in costume relieve the greyness of the composition. The refined studies of character, in this picture, especially of the women, will be noticed; also its harmonious and powerful effect.

No. 131. 28 × 65.

No. **131.** *"A Flood in the Fens."* R. W. MACBETH.

*

* No 134. 50 × 40.

No. **134.** *"H. J. Bushby, Esq."* FRANK HOLL, A.R.A.

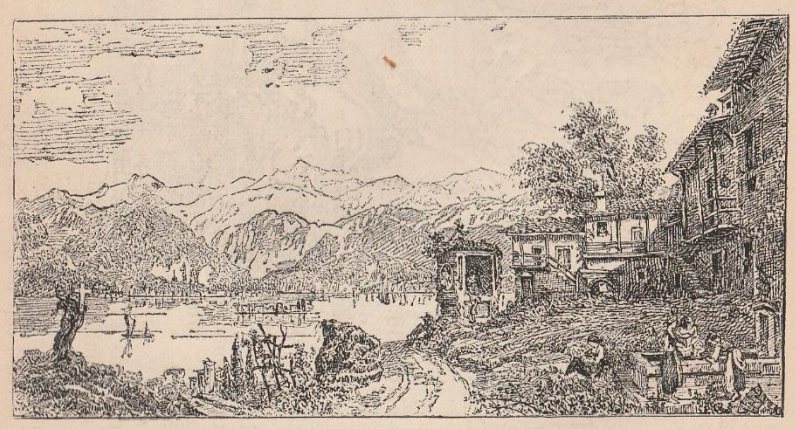
One of the most noticeable portraits in the Exhibition.

* No. 132. 42 × 60.

No. **132.** "*The Bathers.*" Mrs. ANDERSON.

No. **133,** "*Miss Milly Fisher;*" small picture of a child in the snow; dark blue and grey lighted by an orange. R. W. MACBETH.

No. **135.** "*Daisy;*" portrait of a child. F. MOSCHELES.



* No. 137. 29 × 57.

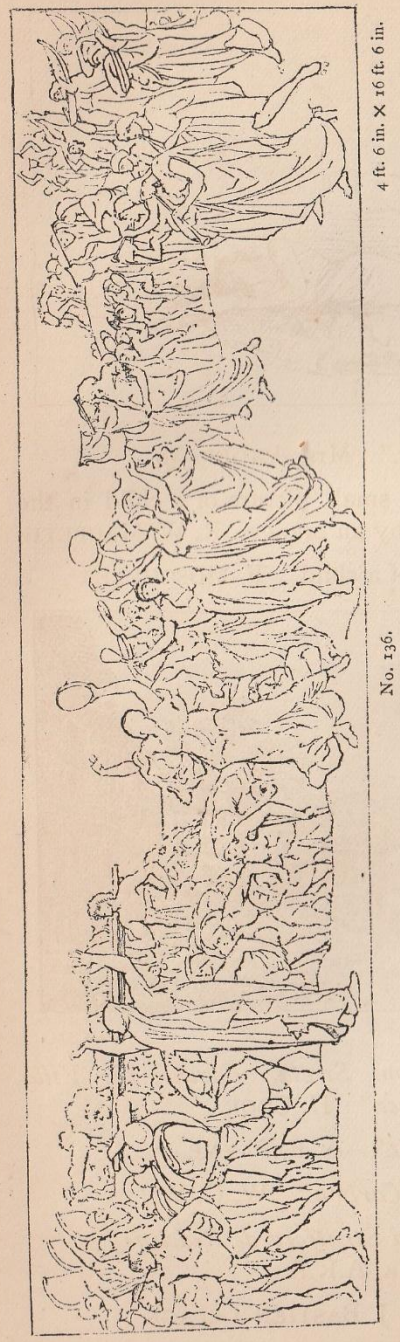
No. **137.** "*Lago Maggiore, from Stresa. Baveno, the Villa Clara, and the Simplon in the distance.*" H. COOK.

No. **138.** "*A Portrait.*" A. F. PAYNE.

No. **139.** "*Portrait of Dorothy Carlton.*" W. G. WILLS.

No. **140.** "*Portrait of Lord Stratford de Redcliffe.*" H. HERKOMER, A.R.A.

No. **141.** "*My Parents.*" J. BASTIEN LEPAGE.



4 ft. 6 in. × 16 ft. 6 in.

No. 136.

No. **136.** "*The Song of Miriam.*" W. B. RICHMOND.

"Sing ye to the Lord, for he hath triumphed gloriously."

The procession of Israelites—with timbrels, harps, lutes and instruments of brass, headed by Miriam in an ecstasy of triumph—are seen passing over the hillside overlooking the Red Sea. On the left, the corpse of Joseph is carried high on men's shoulders, on a litter; behind are the baggage-bearers; all the throng moving from right to left across the picture; some dancing and keeping time to measured music. Moses stands back to the spectator with hands uplifted; Miriam is in a thin robe of white with a pink tinge. The scheme of colour is delicate without strong shadows.

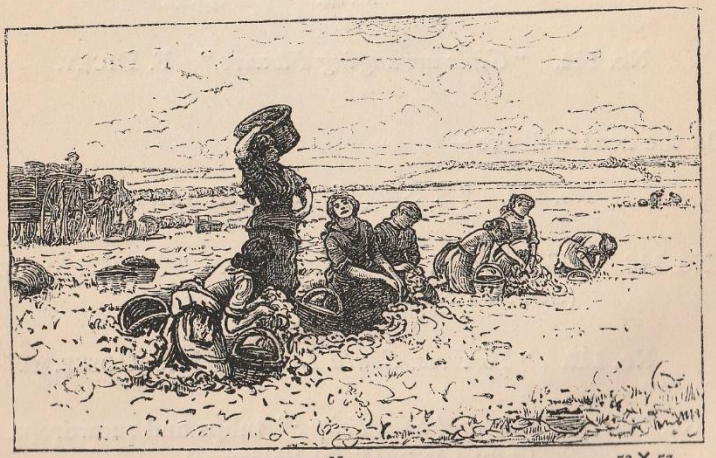
The "*Song of Miriam,*" which is perhaps the most elaborate and scholarly work of the painter, is in flat tints throughout, and has a decorative character which is in keeping with the grandeur of the scene; every separate figure is a careful study, and the whole leaves an impression of great solemnity and of beauty on the mind.

This picture (as stated in the Official Catalogue) is unfinished, but, owing to its destination, could not be exhibited another year; it has been painted for a position above the line of sight, and to be seen at some distance from the eye. The outline gives an indication of the principal lines of composition only.

* No. 142. 36 × 60.

No. **142.** "*Cradled in his calling.*" P. R. MORRIS, A.R.A.

A poetic picture, graceful in idea and in composition; parent stems with a branch festooned between.



* No. 143. 53 × 57.

No. **143.** "*Field-pea gathering.*" J. PARKER.

* No. 144. 69 × 41.

No. **144.** "*Girls arranging Flowers.*" F. DICEY.

On the next wall are—

No. **145.** "*A Study.*" ERNEST LINTZ.

No. **146.** "*The Hon. Ada Hanbury Tracey.*" J. C. MOORE.
(See also No. **157**, on the same wall.)

No. **147.** "*Torcross, South Devon.*" Mrs. GOSSE.

No. **148.** "*Pride and Simplicity;*" tulips and snowdrops.
Lady LINDSAY (of Balcarres).

No. **149.** "*Nydia;*" a head. Lady LINDSAY (of Balcarres).

No. **150.** "*Bridge over the Coquet at Warkworth.*"
WALTER CRANE.

No. **151.** "*A Free Breakfast Table;*" squirrel, flowers and fruit.
Lady LINDSAY (of Balcarres).

* No. 152. 40 × 18.

No. **152.** "*Gathering Swallows;*" autumn evening.
ALFRED PARSONS.

No. **153.** "*The Corner Stone;*" a mason at work under trees; low-toned landscape, three figures. P. R. MORRIS, A.R.A.

No. **154.** "*Evening Mists.*" A. W. HENLEY.

No. **156.** "*Homeless;*" three figures under an archway.
Miss DOROTHY TENNANT.

No. **157.** "*Charles, son of the Hon. C. L. Wood.*" J. C. MOORE.

No. **158.** "*Farm-house near Sorrento.*" WALTER CRANE.

No. **159.** "*A stitch in time saves nine.*"
Lady LINDSAY (of Balcarres).

* No. 155. 40 × 20.

No. **155.** "*Santa Chiara, Venice.*" Miss CLARA MONTALBA.

No. **160.** "*Birkland, Sherwood Forest.*" WALTER CRANE.

No. **161.** "*The Lay, Torcross, South Devon.*" Mrs. GOSSE.

[*Door.*]

No. **162.** "*Study for a Figure in 'Topaz;'*" blue head-dress and carpet. ALBERT MOORE.

No. **163.** "*A Kabyle Woodcutter.*" EDGAR BARCLAY.

[*Door.*]

* No. 167. R. KOBERWEIN. 26 × 20.

SOUTH GALLERY.

No. **164.** "*Portrait of F. Simpkinson de Wesselow, Esq.*"
P. KING-SALTER.

No. **165.** "*Evening Mists.*" J. C. FARRER.

No. **166.** "*The Gladness and Glory of the Waters.*" J. WHIPPLE.

No. **167.** "*A Study;*" in white dress. ROSA KOBERWEIN.

No. **168.** "*Portrait of R. Liebreich, Esq.*" G. GRAEF.

No. **169.** "*The Haunt of the Wild-fowl.*" Miss C. CHARLTON.

No. **170.** "*Blackcock Driving.*" A. STUART WORTLEY.

* No. 174. 30 × 50.

No. **174.** *"Breezy Uplands;"* making hay; long grass with wild flowers. J. W. BUXTON KNIGHT. (This picture is hung above Mr. Sydney Hall's on the other side of the doorway.)

* No. 171. 48 × 72.

No. **171.** *"Saved;"* shelter from a storm; running to harbour. C. NAPIER HEMY.

No. **172.** *"A Portrait."* S. LAWRENCE.

* No. 173. 50 × 30.

No. **173.** *"La Pensée;"* black dress, grey ground; a dark picture lighted by violets. G. CLAUSEN.

On the right hand of the entrance to the East Gallery is a painting of special interest, crowded with figures, of which the key will indicate the principal persons.

* No. 175. 24 × 36.

1. H.R.H. The Prince of Wales.
2. Lord Northbrook.
3. The Maharajah of Jodhpoor.
4. Mr. Aitchison, Secretary.
5. The Maharajah Scindia.
6. ,, ,, Holkar.
7. ,, ,, Rewah.
8. ,, ,, Travancore.
9. Surgeon-Major Fayrer.
10. Sir Salar Jung.
11. Lord Napier of Magdala.
12. Sir Bartle Frere.
13. Lieut. Hamet, H.M.S. Serapis.
14. The Maharajah of Jeypoor.
15. ,, ,, ,, Cashmere.

Also, on the left hand—
The Hon. F. Baring.
Captain Evelyn Baring.
Colonel Earle.
Major-General Probyn.

No. **175.** "*Chapter of the Order of the Star of India, held at Calcutta, January 1st*, 1876; *H.R.H. the Prince of Wales investing the Maharaja of Jodhpoor.*" Sydney P. Hall.

This small and very carefully-painted picture (in which there are all the elements for a large historical work) depicts the ceremony which is described in detail by Dr. Russell in his "Diary of the Prince of Wales' Tour in India." Mr. Hall accompanied the Prince as artist in the Suite.

Lord Northbrook—for whom the picture is painted—was Viceroy and, *ex officio*, Grand Master of the Order. The scene is laid in a vast tent. The Knights of the Grand Cross of the Star of India sit arranged in line, at the end of which, on a daïs, under a canopy, are seated the Grand Master and the Prince.

Jodhpoor, a Rajpoot prince, wears skirts of pink muslin, gathered into innumerable folds. Over the head of each Knight a banner is held by a distinguished squire; each wears a sky-blue robe, the heavy folds of which are borne by pages. The Prince of Wales' pages are clad in the dress of the time of Charles I.

The painting is rich in colour and full of variety in costume; on a larger canvas the subject would form an interesting record of an important event in the history of the Prince of Wales' visit to India.

No. **176.** "*Romeo and Juliet.*" J. Forbes-Robertson.

No. **177.** "*O! for the touch of a vanish'd hand.*" Miss M. Goodman.

No. **178.** "*Decorative Panel;*" Nausicaa and her Maidens preparing to go down to the river to wash the clothes.—*Odyssey*, VI. M. R. Corbett.

No. **179.** "*Windy Weather, Drifting Sands—Little Hampton, Sussex.*". Clem Lambert.

No. **180.** "*View near Shanklin, Isle of Wight.*" Alfred Morgan.

No. **181.** "*St. Jean.*" J. C. Harris.

No. **182.** "*The Frozen Mere—sunset.*" W. Biscombe Gardner.

No. **183.** "*Evening calm.*" Thomas Ireland.

No. **184.** "*Our Village—Afternoon in Mid-Winter.*" A. F. Grace.

No. **185.** "*A Bacchante.*" Mrs. John Collier.

No. **186.** "*Portrait of Mrs. Redecker-Semon.*" R. Lehmann.

No. **187.** "*Jael and Sisera.*" S. Pepys Cockerell.

No. **188.** "*Coiners.*" John Collier.

No. **189.** "*The Landing-stage, Cookham;*" on the Thames; note the good drawing of boats, and the water. David Murray.

No. **190.** "*Persephone.*" Mrs. Murch.

No. **191.** "*A Portrait.*" J. de Nittis.

No. **192.** "*Feeding the Sparrows in the Gardens of the Tuileries.*" J. de Nittis.

No. **193.** "*Azaleas;*" three figures, white azaleas. R. P. Staples.

No. **194.** "*On the Lincolnshire Coast.*" James Orrock.

SCULPTURE GALLERY.

No. **195.** "*Sunflowers.*" G. HART TAYLOR.

No. **196.** "*Study of a Girl's Head.*" Miss STARR.

No. **197.** "*The Vron, near Oswestry, N. Wales.*" W. BISCOMBE GARDNER.

No. **198.** "*Two Designs for a Fan.*" Miss M. L. STORY.

No. **199.** "*Pilgrims arriving at Jaffa.*" H. CORRODI.

No. **200.** "*On the West Dart—Dartmoor.*" G. E. COOK.

No. **201.** "*A Study on the Cornish Coast.*" Mrs. VAL BROMLEY.

No. **202.** "*Princess Victoria and Princess Louise of Schleswig-Holstein, daughters of their Royal Highnesses Prince and Princess Christian.*" C. ATKINSON. (*Chalk drawing.*)

No. **203.** "*Princess Victoria Louise, eldest daughter of their R.H. Prince and Princess Christian.*" C. ATKINSON. (*Chalk drawing.*)

No. **204.** "*Princess Louise Augusta, youngest daughter of their R.H. Prince and Princess Christian.*" C. ATKINSON. (*Chalk drawing.*)

No. **205.** "*Early Spring.*" D'ARCY MORELL.

No. **206.** "*Study of Barges at Waterloo Bridge.*" J. O'CONNOR.

No. **207.** "*Study in a Garden near Sorrento.*" Miss E. STEPHENS.

WATER-COLOUR GALLERY.

No. **208.** "*A Junior Member of the Coaching Club;*" boy in a perambulator; life-size. J. M. JOPLING.

No. **209.** "*Study of Pomegranate Flowers.*" Miss M. CORKLING.

No. **210.** "*Piccola Marina, Sorrento.*" WALTER CRANE.

No. **211.** "*Nasturtiums.*" J. M. JOPLING.

No. **212.** "*Beside the Streamlet.*" W. BISCOMBE GARDNER.

No. **213.** "*A Surrey Cottage.*" W. BISCOMBE GARDNER.

No. **214.** "*Azaleas.*" Miss MAUD NAFTEL.

No. **215.** "*The Mecca Pilgrimage leaving Haïl.*" Lady ANNE BLUNT.

No. **216.** "*The Nefud, or Great Red Sand Desert of Arabia.*" Lady ANNE BLUNT.

No. **217.** "*Old Church at Pierrefonds.*" J. C. HARRIS.

* No. 218. 20 × 18.

No. **218.** "*A Zulu.*" CARL HAAG.

No. **219.** "*In the Heart of the Forest, Glen Tanar.*" R. R. HOLMES.

No. **220.** "*The Schinglehorn from the Little Blue Lake.*" J. M. DONNE.

No. **221.** "*In a Golden Age;*" a decorative design; children and orange-trees. Hon. Mrs. R. BOYLE.

* No. 222. 10 × 26.

No. **222.** "*Ford School, 'Standard One.'*" LOUISA, Marchioness of WATERFORD.

No. **223.** "*Spring*;" girl—fur cloak and primrose. J. M. JOPLING.

No. **224.** "*Venice.*" F. SALOMANS, F.S.B.A.

No. **225.** "*Spate at Sligachan, Isle of Skye.*" F. W. CHARTERIS.

No. **226.** "*Hill and Dale.*" PHILIP NORMAN.

No. **227.** "*Far away*;" study of a girl. Miss R. M. WATSON.

No. **228.** "*Jeb-el-Shamar—Effect of Mirage.*" Lady ANNE BLUNT.

No. **229.** "*Fishing-Boats, Douglas Harbour, Isle of Man*;" in glowing sunset. J. M. NICHOLSON.

No. **230.** "*A Fine October Day.*" J. H. WALLIS.

No. **231.** "*Near Gravesend—a hazy day.*" J. H. WALLIS.

No. **232.** "*Summer.*" W. BISCOMBE GARDNER.

No. **233.** "*Llanymynech Hill, Llansaintffraid.*" W. B. GARDNER.

No. **234.** "*Fortune-telling; Algiers.*" EDGAR BARCLAY.

No. **235.** "*Campagna.*" J. C. MOORE.

No. **236.** "*On the Chiaja, Naples—a chilly afternoon.*" R. R. HOLMES.

No. **237.** "*Portrait of the Countess Cowper.*" EDWARD CLIFFORD.

No. **238.** "*Design for a Frieze—Birds and Fairies playing Leap-frog.*" R. DOYLE.

No. **239.** "*A View of Isel, Cumberland.*" R. DOYLE.

In the centre of the wall is—

No. **240.** "*The Battle of the Elves and Frogs.*" R. DOYLE.

This elaborate drawing, crowded with little figures, and full of humour and satire, will be best described in the artist's own words:—

"This event, it is supposed, took place in pre-historic times, or it might have been added to the fifteen decisive battles of the world—making sixteen.

"The cause of the war is wrapped in obscurity, and the mystery is not now likely to be cleared up.

"At present the fortune of war varies in different parts of the field.

"The king of the elves seems to have just delivered the word of command, 'Up Guards, and at them!' and a desperate charge all along the line is the result; the troops advancing in three divisions, the third of which, to the extreme left, is composed of the reserves, who are taking a hasty drill at the last moment. Some are very young children at arms, and even in arms, while warlike mothers urge them on to action.

"A portion of the light troops of the frog army, under stress of a heavy fire of stones, seek shelter, by a temporary movement, under water.

"On the right, in the middle distance, may be seen the frog-king surrounded by his family, looking on with anxiety depicted on his countenance.

"On the other hand, in the foreground to the right, many frogs of great personal strength are getting the best of it.

"Prisoners taken by the elves are seen in the foreground to the left; one, evidently a frog of distinction, lies on his back while his limbs are put in chains.

"Near this group a wounded frog is bandaged by an elf-surgeon, showing that among these little people, and at that distant time, the civilities of warfare were not unknown.

"Just in front of the elf-king, who sits on 'a coign of vantage,' surveying the scene, there is going on a fierce 'battle of the standard,' the result of which is still in doubt.

"An incident in the thick of the fight, in the centre, may be of interest to the student, as showing that the warlike manœuvre known in modern times as getting an adversary's head 'in chancery,' was familiar to the primitive frog.

"Personal valour, and the weapons provided by nature, may do much, but cannot in the long run save the frog-army from defeat. The superior civilization of the elves must tell in the end."

No. **241.** "*On the River Derwent.*" R. DOYLE.

No. **242.** "*In the Forest of Dean.*" WALTER CRANE.

No. **243.** "*Budby Water; No.* 1." WALTER CRANE.

No. **244.** "*Portrait of Miss A. K. Barclay.*" EDGAR BARCLAY.

No. **245.** "*Constance, daughter of the late Hon. St. Leger Glyn.*" EDWARD CLIFFORD.

No. **246.** "*A Recollection of Blue and Orange*;" a Blue-coat boy. LOUISA, Marchioness of WATERFORD.

No. **247.** "*A Winter Morning; Kabylia.*" EDGAR BARCLAY.

No. **248.** "*From a Devonshire Orchard*;" study of apple-blossoms and flowers. Lady LINDSAY (of Balcarres).

No. **249.** "*Peep-Bo!*" mother and child. Lady LOUISA CHARTERIS.

No. **250.** "*Vesuvius from La Cucumela, Sorrento.*" WALTER CRANE.

No. **251.** "*Christmas Roses.*" Miss VIOLET LINDSAY.

No. **252.** "*Woodland.*" R. ABLETT.

No. **253.** "*Primroses.*" NEWTON BENETT.

No. **254.** "*The Day's Work Done.*" T. HART.

No. **255.** "*A Sketch in Wimbledon Park.*" J. W. BECK.

No. **256.** "*The Avon at Ringwood.*" C. EARLE.

No. **257.** "*Old House, St. Pol de Leon, Brittany.*" R. P. SPIERS.

No. **258.** "*A Venetian Lady.*" Miss M. GILLIES.

No. **259.** "*Valley of Ægeria.*" J. C. MOORE.

No. **260.** "*A Gleam of Sunshine.*" Capt. F. W. CHARTERIS.

* No. 261. 22 × 39.

No. **261.** "*Horses in the Russian Steppes attacked by Wolves.*" WILLIAM PREHN.

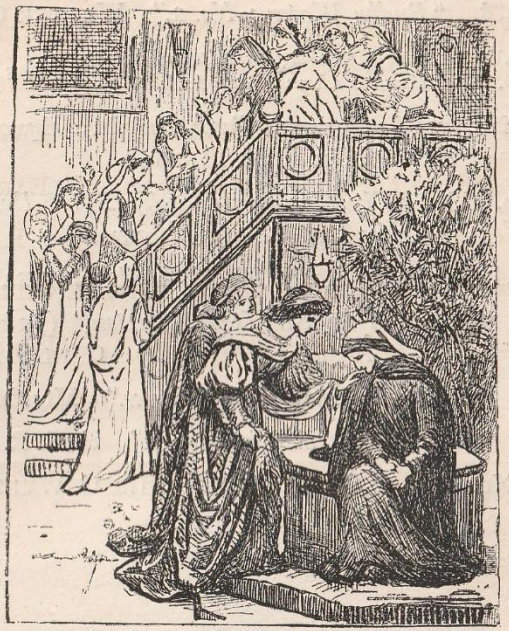
No. **262.** "*Idle Tears.*" Miss VIOLET LINDSAY.

No. **263.** { "*Spring wears a cloak of tender hue,*
And when she spreads it o'er the earth,
We say: 'Spring flowers bloom anew.'" } Lady LINDSAY (of Balcarres).

No. **264.** "*At Bamburgh.*" WALTER CRANE.

No. **265.** "*At Edwinstowe, Notts.*" WALTER CRANE.

No. **266.** "*Giovanna.*" Miss BERESFORD.



* No. 267. 70 × 40.

No. **267.** { "*Certain ladies of her companionship gathered themselves unto Beatrice where she kept alone in her weeping. And as they passed in and out, I could hear them speak concerning her, how she wept.*"—DANTE, *Vita Nuova.* } Mrs. STILLMAN.

No. **268.** "*Beauty and the Beast.*" Part of a series of designs for book illustration. Hon. Mrs. R. BOYLE.

No. **269.** "*A Priest.*" Miss CATHERINE J. ATKINS.

No. **270.** "*Olive Trees—Sorrento.*" WALTER CRANE.

No. **271.** "*In a Normandy Cider Orchard.*" W. J. HENNESSY.

No. **272.** "*Morning after a Gale at the Lizard.*" T. HART.

No. **273.** "*Bedruthen Steps, North Cornwall.*" W. T. RICHARDS.

No. **274.** "*Sister Roses.*" Lady LINDSAY (of Balcarres).

No. **275.** "*The Tiber.*" J. C. MOORE.

No. **276.** "*The Bend of the River.*" Miss F. W. CURREY.

No. **277.** "*The Land's End.*" C. EARLE.

No. **278.** "*The Home at Nazareth.*" LOUISA, Marchioness of WATERFORD.

No. **279.** "*Budby Water; No.* 2." WALTER CRANE.

No. **280.** { "*Now fades the glimmering landscape on the sight,*
And all the air a solemn stillness holds." } Miss ADA BELL.

No. **281.** "*The Gurnard Tank, Brighton Aquarium.*"
Miss F. E. THOMAS.

No. **282.** "*The Harbour, Clovelly, North Devon.*"
Lady LINDSAY (of Balcarres).

No. **283.** "*A Pool in the Rocks, Mull.*" Lady LOUISA CHARTERIS.

No. **284.** "*Portrait of Sir Isaac Newton*" (*painted with the assistance of a Bust by Roubiliac*). (Oval.) CARL HAAG.

No. **285.** "*Summer Moonlight in Venice.*" Mrs. MARRABLE.

No. **286.** "*The Maid of the Cherry-tree.*" H. S. R. SINTRAM.

No. **287.** "*Rosa Mystica.*" Mrs. C. WYLIE.

* No. 288. 25 × 15¾.

No. **288.** "*Souvenir de Palermo.*" CARL SCHLOESSER.

No. **289.** { "*But things like that, you know, must be,*
After a famous victory."—SOUTHEY. } Miss A. J. PERTZ.

No. **290.** "*Lord, save me.*"—Matt. xxiv. 30. ALFRED MORGAN

No. **291.** "*Sunflowers.*" G. HART TAYLOR.

No. **292.** "*A Study.*" M. R. CORBETT.

No. **293.** "*A Stormy Sunset; Holmwood, Surrey.*"
W. BISCOMBE GARDNER.

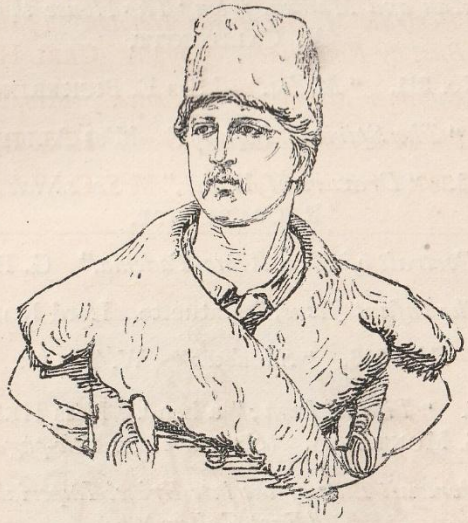
SCULPTURE.

No. **294.** "*Portrait Bust of the late Major Sir L. Cavagnari.*"
E. E. GEFLOWSKI.

No. **295.** "*Galatea.*" FRANCISCO FABI-ALTINI.

No. **296.** "*Portrait Bust.*" T. N. MCLEAN.

No. **297.** "*The late Mr. Frederick Gye.*" Model of marble statue erected at Cov. Gard. Opera House. Count GLEICHEN.



* No. 298.

No. **298.** "*His Excellency the Marquis of Lorne.*" Terra-cotta.
Miss HENRIETTA S. MONTALBA.

No. **299.** "*Sir Henry James, Q.C., M.P.*" W. TYLER.

No. **300.** "*Bust of the late Prince Imperial.*" R. C. BELT.

No. **301.** "*Bust in Marble of Lady Ashburton.*"
J. E. BOEHM, A.R.A.

No. **302.** "*Bust of the late Hon. Eliot Yorke, M.P.*" R. C. BELT.

No. **303.** "*Bust of Major Chard, V.C.*" E. G. PAPWORTH.

No. **304.** "*Medallions of M. Frank Millet and M. Bastien Lepage.*" A. ST. GAUDENS.

No. **305.** "*Medallions of Mr. and Mrs. Gilder and Son, and of W. L. Ticknell, Esq.*" A. ST. GAUDENS.

No. **306.** "*Medallions of D. Maitland, Esq., and of Walter Cary, Esq.*" A. ST. GAUDENS.

No. **307.** "*Romola.*" Terra-cotta. Miss HENRIETTA S. MONTALBA.

No. **308.** "*Terra-cotta Statuette of Mrs. R. Lehmann.*" G. B. AMENDOLA.

No. **309.** "*Lady Clementine Mitford and Child.*" G. B. AMENDOLA.

No. **310.** "*Man and Maiden, from 'The House that Jack built.'*" R. CALDECOTT.

No. **311.** "*Medea.*" Miss E. PICKERING.

No. **312.** "*The Spirit of Inquiry.*" Miss ALICE CHAPLIN.

No. **313.** "*Drawers of Water.*" (*See sketch on p.* 3.) R. CALDECOTT.

No. **314.** "*Portrait of Mrs. Alma-Tadema.*" G. B. AMENDOLA.

No. **315.** "*The Infant Jesus;*" statuette. Lord ROLAND GOWER.

No. **316.** "*Shadows.*" W. TYLER.

No. **317.** "*Tito Melema;*" a head. Miss HENRIETTA S. MONTALBA. (*See sketch on title-page.*)

No. **318.** "*Portrait Bust of the late Prince Imperial.*" G. SAUL. (*East Gallery.*)

No. **319.** "*A Young Negro;*" bronze bust. Miss EMMA E. PHINNEY.

No. **320.** "*Eve.*" Signor FABRUZZI.

No. **321.** "*A Man-at-arms;*" after Meissonier. The Countess FEODORA GLEICHEN.

No. **322.** { "*Deep in the heart of some dim wood,*
The Naiad pours her slender urn,
Nor dreams that round its gathering flood
The fortunes of a world may turn." } T. N. MCLEAN.

No. **323.** "*Child in a Bath;*" portrait of the son of Sir Tatton Sykes. Miss KATINKA KONKRUP.

No. **324.** "*A Painter seated by the Sea;*" statuette. Miss KATINKA KONKRUP.

Grosvenor Notes

1881.

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EDITED BY

HENRY BLACKBURN,

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No. 39. J. E. MILLAIS, R.A.

London:

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MAY 1881.

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* No. 318.

"*Rest.*" E. R. MULLINS. (*West Gallery*).

No. IV. 1881.

THE purpose of "GROSVENOR NOTES" is to be descriptive, rather than critical; to form a record of the Summer Exhibitions at the Grosvenor Gallery, which should be interesting and useful for reference.

The ILLUSTRATIONS are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor is indebted to those artists who have assisted him with sketches, and to Sir Coutts Lindsay for the facilities afforded for the rapid production of the book.

103 VICTORIA STREET, S.W. *May* 2nd, 1881.

No. 422. *Portrait*—Terra-cotta. H. S. MONTALBA.
* *(Fourth Room.)*

NOTICE TO ARTISTS.—Sketches for "GROSVENOR NOTES" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the "care of the Secretary of the Grosvenor Gallery," on, or before, the 15th of April in each year. Exhibitors are requested to give early intimation of the completion of any important work.

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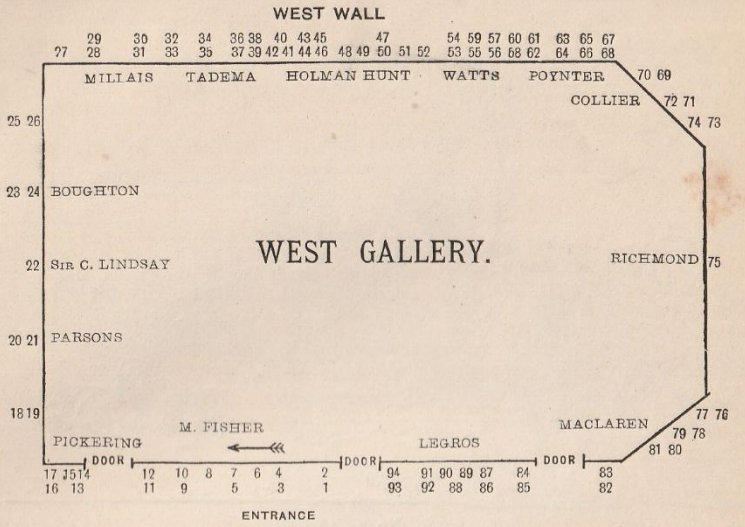


The fifth annual exhibition of works by living artists contains 325 paintings, water colours, and works of sculpture.

The principal positions in the large West Gallery are occupied by Sir COUTTS LINDSAY (22 on plan above) and Prof. RICHMOND (75). On the west wall, facing the entrance, are works by J. E. Millais, R.A., G. F. Watts, R.A., L. Alma-Tadema, R.A., E. J. Poynter, R.A., Holman Hunt, Albert Moore, &c.

Commencing at the point marked on plan ⟵ the first picture in order is—

1. "*It always rains on Sunday;*" an old woman with blue hood. J. H. HEYERMANS.

2. "*Portrait of William Lindsay, Esq.*" Sir COUTTS LINDSAY.

3. "*A Summer Eve;*" mountain landscape by the sea. THEODORE HINES.

4. "*A Daughter of Eve;*" a small picture of colour; a girl lying on the top of an old wall—with ancient frieze and Roman brick arch—reaching down, with one arm, to gather fruit. J. COLLIER.

Above is one of Mark Fisher's large, low-toned landscapes, painted near Honfleur; old apple-trees, black, brown and white cattle. (*Sketched over leaf.*)

No. 5. 62 × 94.

5. "*Spring*," in a Normandy orchard. MARK FISHER.

6. "*The Curlew's Pool.*" G. HOWARD.

No. 7. 18 × 24.

7. "*The lion hath roared, who will not fear?*" W. TAYLOR.
(Son of the late Tom Taylor.)

8. "*On the Banks of the Seine.*" H. R. BLOOMER.

9. "*Apple Blossom.*" STUART LLOYD.

10. "*A Lover's Meeting;*" man and horse, girl and dog under high trees. HEYWOOD HARDY.

Next are two portraits by JOHN COLLIER—

11. "*Mrs. Alma-Tadema.*" **12.** "*Walter Herries Pollock, Esq.*"

[*Door.*]

No. 13. 37 × 24.

13. "*A Dalmatian Boat;*" a heavy yellow sail looming out of the mist of the Lagunes. Miss CLARA MONTALBA.

14. "*A Sleeping Beauty;*" a leopard. HEYWOOD HARDY.

15. "*Pharamond and Azalais;*" the king and queen in Morris's drama of 'Love is Enough;' a small picture with dark-green background and rich red draperies. FAIRFAX MURRAY.

16. "*The Last Volume;*" girl reading, light dress, exotic vegetation. R. P. STAPLES.

17. "*The Grey Sisters.*" Miss E. PICKERING.

1st Sister. "I call myself Hunger."
2nd Sister. "I call myself Debt."
3rd Sister. "I call myself Care."
4th Sister. "I call myself Necessity."
Three together. "The gate is closed, we cannot pass;
Here dwells a rich man, we dare not enter."
FAUST (*from inside*).
"Four saw I come, but those that went were three."
Care. "So feel it now; my curse thou'lt find
When forth from thee I've swiftly passed.
Throughout their whole existence men are blind;
So, Faust, be thou like them at last."
BAYARD TAYLOR'S *Translation of Goethe's Faust, Part II.*

* No. 17. 38 × 60.

The figure at the gate represents Hunger, or Want, while the two other departing figures are Debt and Necessity; Debt being represented with her face hid from view. Care is the figure who has passed through the barred gate, and is coming forward to assert her power over Faust.

In this picture, which is painted in rich low tones of red, green, and purple, with dark foliage, the decorative feeling is predominant, as in the work of the early Italian masters. Another subject picture by this young artist, "*The Angel of Death*" (**99**), will be found near the door of the East Gallery.

18. "*The Purple Vine.*" W. HUGHES.

(See also No. **25** on the same wall. Two panels; the first, blue grapes and a bullfinch; the second, white grapes and a goldfinch.)

Underneath is a remarkable portrait of a lady in green velvet—

19. "*Miss Holland.*" W. B. RICHMOND.

* No. 21. 47 × 31.

21. "*Forget-me-nots—Orchardleigh.*" ALFRED PARSONS.

Early summer; a green spot in Somersetshire; the composition and general effect of the picture are well indicated in the sketch.

Above are two portraits by W. G. WILLS, the dramatist—

20. "*Miss Hamilton Gordon.*"

23. "*Miss Gertrude Cowie.*"

22. "*The Boat of Charon.*" Sir COUTTS LINDSAY. No. 22.

No. 22. "*The Boat of Charon.*" Sir COUTTS LINDSAY.

So, looking further onward, I beheld
People who paused on a great river's brink,
At which I spake: "Master, concede to me
The knowledge who those be, and why they are
So eager to pass o'er, as I discern
By the dim help of this discoloured light."

* * * *

When, lo, a greybeard, onward in a bark,
Furrowed and blanched with eld, came shouting loud:
"Woe unto ye, spirits of men depraved,
No more to hope for sight of gentle heaven!
I come to bear ye to far other shores,
Into eternal darkness, frost, and heat."

* * * *

But, when the faint and naked ghosts had heard
His harsh words' sound, their colour waned away,
And their teeth chattered; then blasphemed they God,
The human race, their parents, and the seed
That gendered them, their day and hour of birth,
Till all together closing in one band,
With miserable sobbing, they set foot
Upon that strand trod by all godless men.
Charon, demoniac, with his eyes aglow,
Beckons each one, or, with his swift oar smites
Those lingering; and—like autumnal leaves
That flutter downward from the parent bough,
Now one, now two, until the branch is bare
And all its summer honours fall'n to earth—
So the bad seed of Adam, from the bank
One after one embark; poor birds that come
Lured by the fowler's call.

* * * *

Then spake my courteous master: "Know, my son,
That those who die under the wrath of God,
From the four corners of the earth unite
Here, in such wise heav'n's justice spurring them
That they are eager for the transit o'er;
Fear to great yearning turned."

* * * *

This said, the swarthy soil reverberate shook,
So that the memory of that alone
Bathes me in sweat e'en now—the sad earth belched
Lightning and wind in a vermilion flame,
That, with the horror, all my senses failed,
And I sank headlong as by sleep struck down.

DANTE'S *Inferno*, canto iii.
(*translated by the artist*).

The following describes the picture—

"Dante, with his guide, Virgil, is standing to the left of the picture, in the centre of which Charon is pushing off his boat. The boat is loaded with souls who have come to their fate through the sins of love. A hag sits in the prow, and across her knees lies a woman whom she has tempted to destruction, and who curses her, with uplifted arms. Two lovers cling together, a woman raises aloft the dagger with which she has killed the little child at her knee; all the souls are crowding into the boat with despairing haste. Among the wretched throng, crowding the boat or standing on the grim shore, may be recognised persons whose names and history, with the sins for which they are condemned and the horrible torments they are supposed to endure, are described in the 'Divine Comedy.'"

An etching of this picture will shortly be published at the *Librairie de l'Art.*

* No. 24. 51 × 27.

24. "*Rose Standish.*" G. H. BOUGHTON, A.R.A.

A sad rose colour, or greyish pink dress, and black cap; autumn woods.

25. "*The Golden Vine.*" W. HUGHES.

26. "*The Hon. Mrs. Lyulph Stanley;*" red dress. W. B. RICHMOND.

* No. 27. 72 × 42.

27. "*Wittenham Clumps.*" KEELEY HALSWELLE.

A well-known spot in Berkshire; corn sheaves, rolling clouds, heavy near the horizon.

28. "*Portrait of Mrs. G. Bell Irving.*" EDGAR BARCLAY.

29. *"A Washing Tank at Grimaldi, near Mentone."*
T. ARMSTRONG.

Two women kneeling by a tank, washing, listening to an old woman who stands in the foreground holding a bundle of olive sticks for fuel in one hand, and a basket with lemons. In this small picture of colour, the costumes are characteristic of the Italian part of the Riviera; stuff dresses, varying from plum colour through red to orange.

30. *"In Honour of the Race;"* child in blue. A. MORGAN.

* No. 31. 45 × 27.

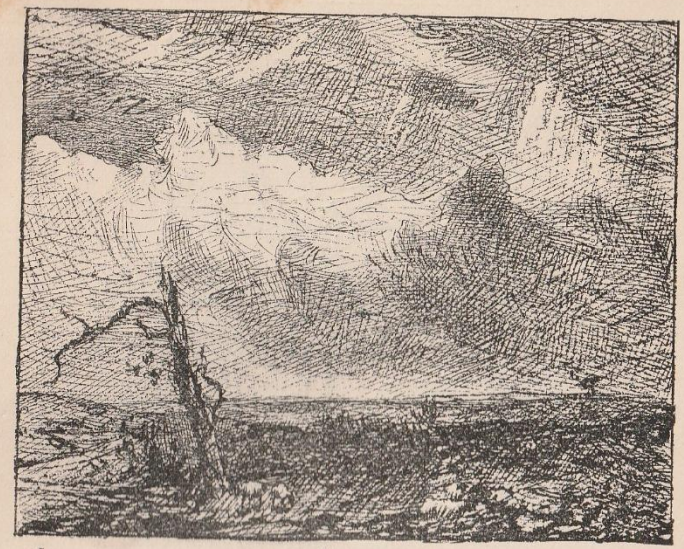
31. *"A Rose among Thorns;"* blackberrying. J. E. CHRISTIE.

32. *"Still-life."* R. BARRETT BROWNING.

Sunflowers, melons, peaches, plums, &c., and a bright copper pan.

34. *"A View in Surrey."* G. LUCAS.

On the next page is one of Mr. Lawson's poetical landscapes—**33**, *"In the Valley of Desolation,"* CECIL LAWSON. The breaking up of the storm; a scene painted in Yorkshire. Here, as in the works of Gericault and Ruysdael, the interest is in the tumultuous movement of clouds, through which light is beginning to appear. This picture is the property of Louis Huth, Esq.



* No. 33. 54 × 42.

33. *"In the Valley of Desolation."* CECIL LAWSON.

* No. 35. 46 × 29.

35. *"Alice, daughter of Frederick Pollock, Esq."* MRS. JOHN COLLIER.

* No. 37. 14 × 6.

37. "*Sisters.*" Mrs. ALMA-TADEMA.
A simple child-picture; very strong in effect of blue and green against pillow and sheet.

Above is a small poetical painting—

36. "*Three Ages of a Life;*" eight figures, coming down steps to a ferry. LOUISA, MARCHIONESS OF WATERFORD.

38. "*Poppies;*" in glass vase. W. J. MUCKLEY.

Next is one of Mr. Millais' principal pictures of the year, a child standing near a wood, in light cotton-print frock, with basket of violets; primroses on bank. The rough sketch gives the pose and general aspect of the figure, but not the beauty of face, which is perhaps better indicated on our title-page.*

* The copyright of this (as of all pictures sketched) is reserved by its owner.

No. 39. 40 × 29.

39. "*Sweetest eyes were ever seen.*" J. E. MILLAIS, R.A.

40. "*Portraits.*" R. W. MACBETH.

41. "*Ave Cæsar—Io Saturnalia.*" L. ALMA-TADEMA, R.A.
(*See next page.*)

42. "*A Portrait;*" a small picture, lady standing in red dress; a gentleman seated at a piano. L. ALMA-TADEMA, R.A.

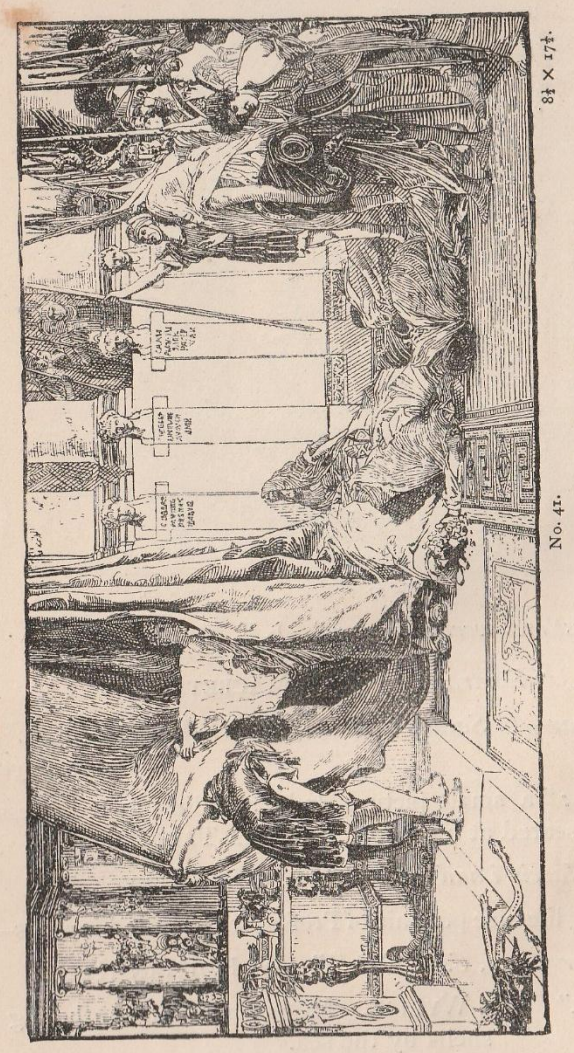
43. "*Narcissi and Roses.*" W. J. MUCKLEY.

Next is a nearly life-size portrait of Professor Owen in his robes—

44. "*Professor Owen, C.B., F.R.S.*" W. HOLMAN HUNT.

45. "*Treasures.*" Mrs. WYLLIE. Mother and child gathering shells by the sea.

46. "*Forget-me-nots.*" ALBERT MOORE.
A small picture; single figure of a girl in classic drapery; pale-blue and amber. (Mr. Moore's larger work is in the East Gy. **137.**)



8½ × 17½.

No. 41.

41. "*Ave Cæsar—Io Saturnalia.*" L. Alma-Tadema, R.A.

An extraordinarily powerful little painting, a repetition, in some sort, of a well-known picture by the same artist, representing Claudius hiding behind a curtain, with a heap of slain on the ground, and Prætorian guards saluting (some half-satirically) the newly made Emperor. Note the painting of marble and rich draperies, the mosaic floor, and even the bronze letters on the busts of the late Emperors, which require a magnifying glass to decipher. A photograph, *larger than the picture*, is published by the Berlin Photographic Company.

8¼ × 15½.

No. 47.

47. "*The Flight of Helen.*" W. E. F. Britten. (*See next page.*)

This classic and original composition (one of a series painted for Wyfold Court, the seat of the late Edward Hermon, Esq., M.P.) represents Paris, son of Priam, king of Troy, carrying off Helen from Sparta. A galley with armed men is lying off the shore, to which Helen is conveyed in a rude country cart. The two white horses plunge into the sea, and the conveyance, driven by a peasant, sinks deep in the disturbed water; Venus (Aphrodite) the intriguing goddess, aiding the escape of Helen, floats before them, calming the waters with a touch and scattering flowers in the air.

On the left is the beautiful Helen (heroine of many elopements) lying upon the rough conveyance, in the costume in which she had been hunting, pale yellow and violet, her fair hair streaming in the wind. Near her, seated triumphantly on the car, is Paris, his feet almost reaching to the water; and on the right, the fair figure of Venus, in robes of rose colour.

The lines of composition are sufficiently indicated in the sketch; the scheme of colour is brilliant and decorative; full of light and movement, and singularly free from conventionality.

* No. 48. 27 × 20.

48. "*Violet and Muriel, daughters of John Parsons, Esq.;*" maize-colour dresses. Mrs. KATE PERUGINI.

* No. 49. 28 × 19.

49. "*Professor Ruskin.*" H. HERKOMER, A.R.A.

This fine portrait in watercolours, engraved in mezzotint by the artist, is published by the Fine Art Society in New Bond Street. The above is a *facsimile* reduction in photo-typography of Mr. Herkomer's sketch.

Next is a portrait of great interest, just completed—

50. "*H.R.H. Princess Louise, Marchioness of Lorne;*" half-length; the face nearly in profile. W. B. RICHMOND.

51. "*The late Right Hon. Stratford Canning, Viscount Stratford de Redcliffe, K.G.*" G. F. WATTS, R.A.

52. "*Reverie.*" G. F. WATTS, R.A.

53. "*Judith—a Study.*" E. J. POYNTER, R.A.

No. 54. 38 × 26.

54. "*Misgivings.*" WALTER MACLAREN.

One of three pictures by this artist; we have sketched two of them (the artist being in Italy) to draw attention to the quality of this painter's work.

Next is a group of pictures by G. F. Watts, R.A., whose works have always been a feature in the Grosvenor Gallery.

55. "*The Genius of Greek Poetry.*" G. F. WATTS, R.A.

No. 57. 78 × 24.

No. **57.** "*Arcadia.*" G. F. WATTS, R.A.

56. "*Endymion.*" G. F. WATTS, R.A.

Under the "*Arcadia*" hangs this small and beautiful work (too subtle to sketch without aid from the artist), representing the goddess Diana stooping over the sleeping Endymion; her form, as has been suggested, "taking the outline of the crescent moon."

58. "*The Wife of Pygmalion.*" G. F. WATTS, R.A.

Next are two portrait pictures by W. B. RICHMOND—

59. "*Miss Edith Kennedy;*" child in white dress.

60. "*A Sketch;*" lady in black hat and dark-green cloak.

No. 61. 41 × 24.

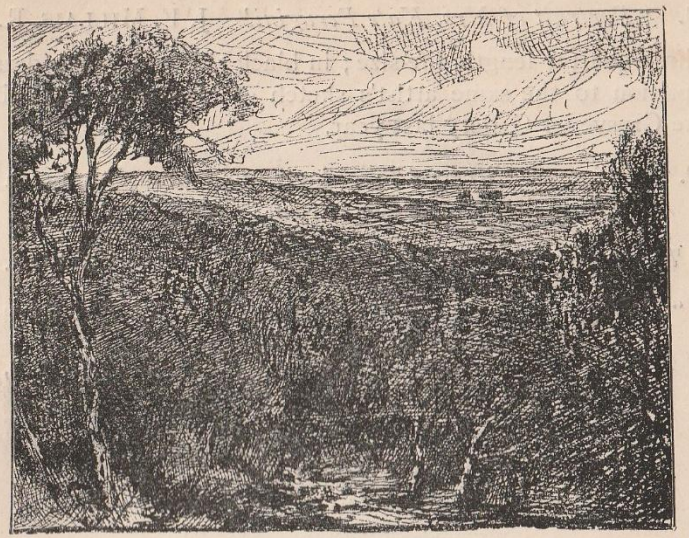
61. "*Female draped Figure at a Fountain.*" T. ARMSTRONG. Soft yellow drapery, background of orange-trees and rose-bushes; evening light.

62. "*A Naughty Girl—Capri.*" G. COSTA.

63. "*Touchstone and Audrey.*" J. D. WATSON.

64. "*Portrait of Miss Venetia Cavendish Bentinck.*" G. F. WATTS, R.A.

Above is—**65.** "*Disturbed Life;*" owls in a cave, life-size. R. BARRETT BROWNING.



* No. 66. 54 × 42.

66. "*Wharfedale, Yorkshire.*" CECIL LAWSON.

The autumnal aspect of one of the finest views in the North of England; wide view of wood and open land, a stream in the valley.

This picture is the property of Henry Mason, Esq., of Banffied, Bingley, Yorkshire.

* No. 67. 24 × 36.

67. "*Leafy June.*" W. B. GARDNER.

68. "*Portrait of Mrs. Kate Perugini.*" J. E. MILLAIS, R.A.

Three-quarter length, life-size; in black silk and gauze dress; a companion to the same artist's sketch of Mrs. Jopling, exhibited in the Grosvenor Gallery last year.

69. "*Prince ou Berger?*"; girl standing thoughtfully, in blue serge dress, in weedy garden. JOHN STOTT.

70. "*Portrait of the Lady Lawrence.*" JOHN COLLIER.

71. "*Portrait of George Howard, Esq., M.P.*" W. B. RICHMOND.

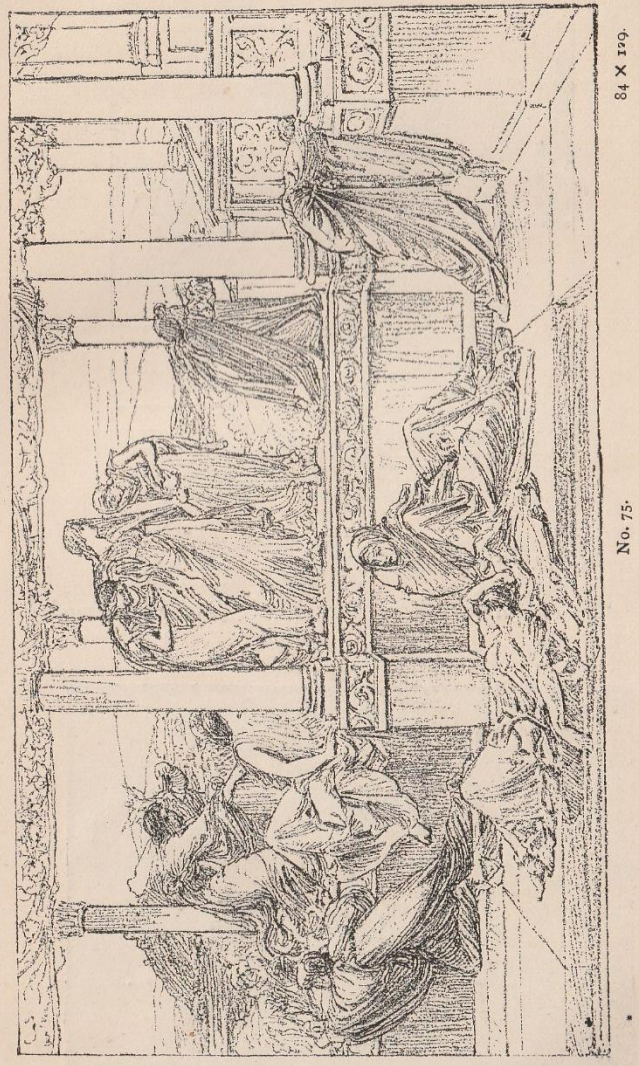
72. "*Carrara, from the Leaning Tower of Pisa.*" G. F. WATTS, R.A.

* No. 73. 36 × 23.

73. "*Village and Cemetery of Thililit, Algeria.*" EDGAR BARCLAY.

74. "*The Lady Wenlock;*" a sketch. E. J. POYNTER, R.A.

The head of the room is entirely occupied by Mr. W. B. RICHMOND'S large painting of the Wise and Foolish Virgins (**75**), "*Behold, the Bridegroom cometh;*" a scheme of silvery grey, pink and green, lighted by the first approach of dawn.



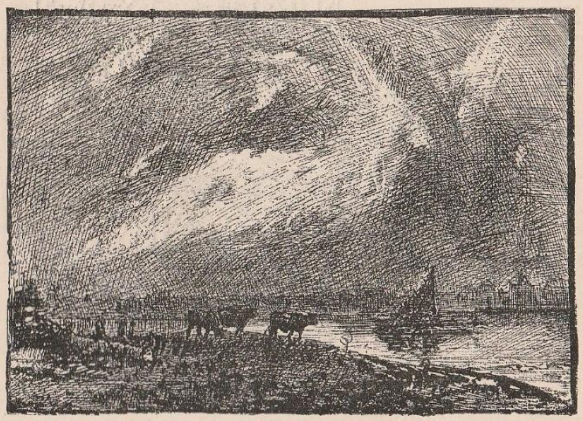
84 × 129.

No. 75. **75.** "*Behold, the Bridegroom cometh.*" W. B. RICHMOND.

* No. 76. 23 × 17.

No. **76.** "*The Minstrel of Algiers.*" F. MOSCHELES.

77. "*T. H. Farrer, Esq., Secy. to the Board of Trade.*" F. HOLL, A.R.A.



* No. 78. 42 × 54

No. **78.** "*The Wet Moon, Old Battersea.*" CECIL LAWSON.

A poetical rendering of one of the aspects of the moon at night in our London atmosphere. There is a small tree-trunk on the left of the picture not shown in the sketch.

No. 79. 38 × 26.

79. "*The Balance of Forces.*" WALTER MACLAREN.

A harmony of green ; girl in low-toned yellow and blue; black pig.

* No. 80. 21 × 14.

80. "*Green Old Age.*" THOMAS IRELAND.

Next is a very noticeable portrait—

81. "*George Falkner, Esq.*" J. H. E. PARTINGTON.

82. "*Portrait of Mrs. W. S. Shoobridge.*" Miss LOUISA STARR.

83. "*The Hon. Amy Lambart, Maid of Honour to H.M. the Queen.*" (Painted by command.) C. E. HALLÉ.

84. "*The Hon. Ethel Cadogan, Maid of Honour to H.M. the Queen.*" (Painted by command.) C. E. HALLÉ.

85. "*Among the Willows of Tuscany.*" Mrs. SPARTALI STILLMAN. A small picture; half-length; girl with iris flowers.

* No. 86. 42 × 28.

86. "*Autumn.*" W. B. GARDNER.

87. "*The Island of Murken, in the Zuyder Zee.*" G. H. BOUGHTON, A.R.A.

An oblong landscape, grey and green; old Dutch costumes, flat coast and wide perspective of sea.

Above is a large picture; three figures in an old garden; rich dresses, profusion of daffodils; background, a castle wall—

88. "*Les trois Princesses.*" S. MATTHEW HALE.

89. "*Portrait of Mrs. Algernon Sartoris.*" SIR F. LEIGHTON, P.R.A.

90. "*Study of a Head of an Old Man.*" A. LEGROS.

No. 91. 30 × 38.

91. "*An Old Wood-Burner.*" A. LEGROS.

Next is a Head of the Christ—

94. {"*And when He was come near, He beheld the city, and wept over it.*"—Luke xix. 41.} Sir NOEL PATON, R.S.A.

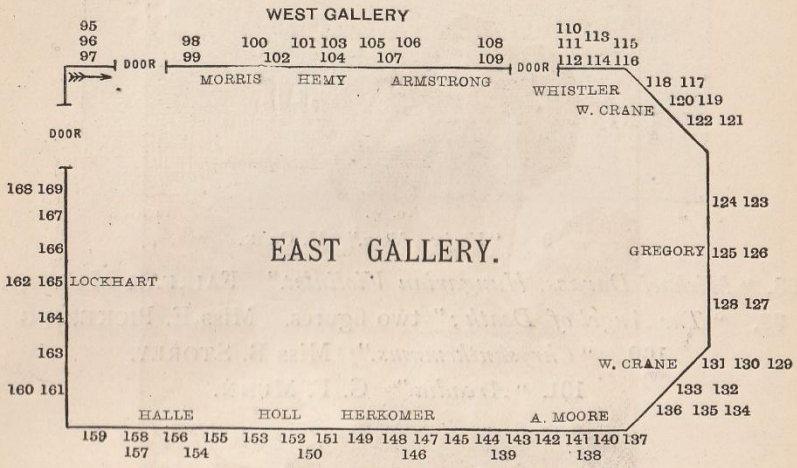
92. "*Autumn Work.*" A. E. EMSLIE.

* No. 93. 42 × 27.

93. "*A la Fontaine, Yport.*" DAVID CARR.

In this Gallery is a marble bust of "*The Earl of Beaconsfield, K.G.*" (Exhibited by desire of H.M. the Queen.*)

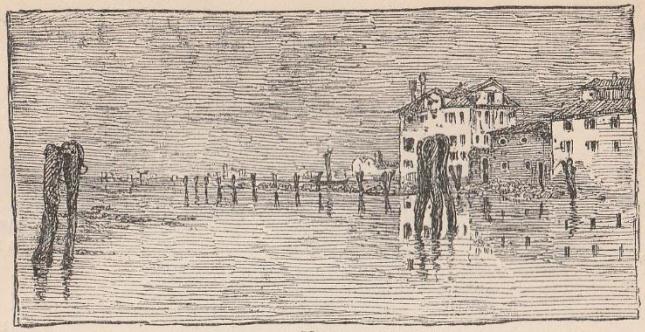
* We are requested to state that, "by desire of Her Majesty, the Count Gleichen has undertaken to produce replicas and reductions in bronze and terra-cotta, of the bust of the Earl of Beaconsfield, particulars of which can be obtained from the Secretary of the Grosvenor Gallery."



95. "*Miss V. M. Blennerhassett.*" Miss JOSEPHINE SAVILL.

* No. 96. 20 × 17.

96. "*The Singing Lesson.*" CARL SCHLOESSER.



* No. 97. 12 × 22.

9 "*Venice—Noon.*" H. Cook.

98. "*Michael Darazs, Hungarian Violinist.*" Fairfax Murray.

99. "*The Angel of Death;*" two figures. Miss E. Pickering.

100. "*Chrysanthemums.*" Miss B. Storey.

101. "*Arcadia.*" G. F. Munn.

* No. 102. 54 × 36.

102. "*Breezy England;*" brown and white horses; a fine windy sky and rain-cloud. P. R. Morris, A.R.A.

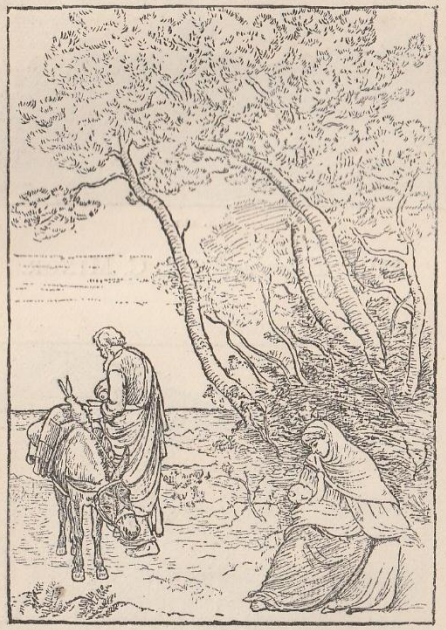
103. "*A Day of Anxiety;*" cottage interior. J. H. Heyermans.

In the centre of the wall is a large view of Oporto (45 × 84), as seen from the sea under sunset light—

104. "*Oporto.*" C. Napier Hemy.*

105. "*The River-side.*" J. E. Grace.

106. "*Azaleas.*" Mrs. M. D. Mitchell.



* No. 107. 56 × 40.

107. "*The Flight into Egypt—A Riposo.*" T. Armstrong.

The Holy Family resting on their journey, Joseph pouring water from a gourd into a cup. The halt is made under a group of Aleppo pines; the figures are subsidiary to the landscape, the strong lines of the tree-trunks having great importance in the composition; the principal colours are subdued, green and blue.

108. "*Sir H. James, Q.C., M.P.*" Miss Ethel Mortlock.

109. "*The Last Look—Scene at the Foundling Hospital in Rome.*" R. Lehmann. Mother and child; a low-toned picture.

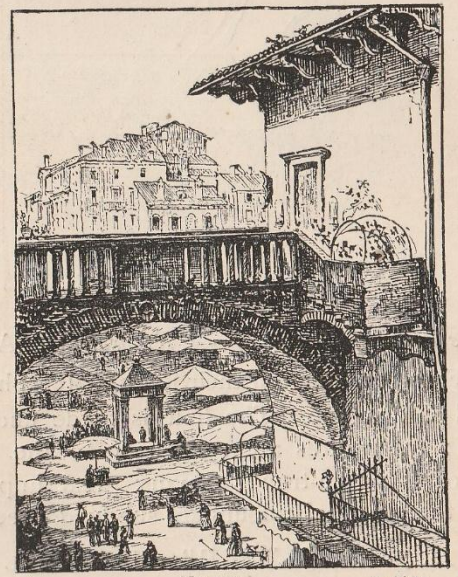
[*Door.*]

* No sketch received at time of going to press.

110. "*Orange Flowers and Fruit;*" a decorative frame. W. J. MUCKLEY. (See also No. **115.**)

* No. 111. 5 × 12.

111. "*Evening.*" R. C. MINOR.



* No. 118. 20 × 14.

118. "*Verona, from above the Piazza Dante.*" J. O'CONNOR.

On the line here are two small figure subjects of excellent quality, by R. W. MACBETH—

112. "*The Path thro' the Wood;*" figure in brown and blue, violets and primroses.

116. "*September;*" red and russet brown, black hat.

Above is a portrait picture, nearly life-size, which from its position should not be overlooked; a young girl in light short dress, grey-green sash, &c.

113. "*Miss Alexander;*" harmony in grey and green. J. M. WHISTLER.

114. "*Oranges.*" W. J. MUCKLEY.

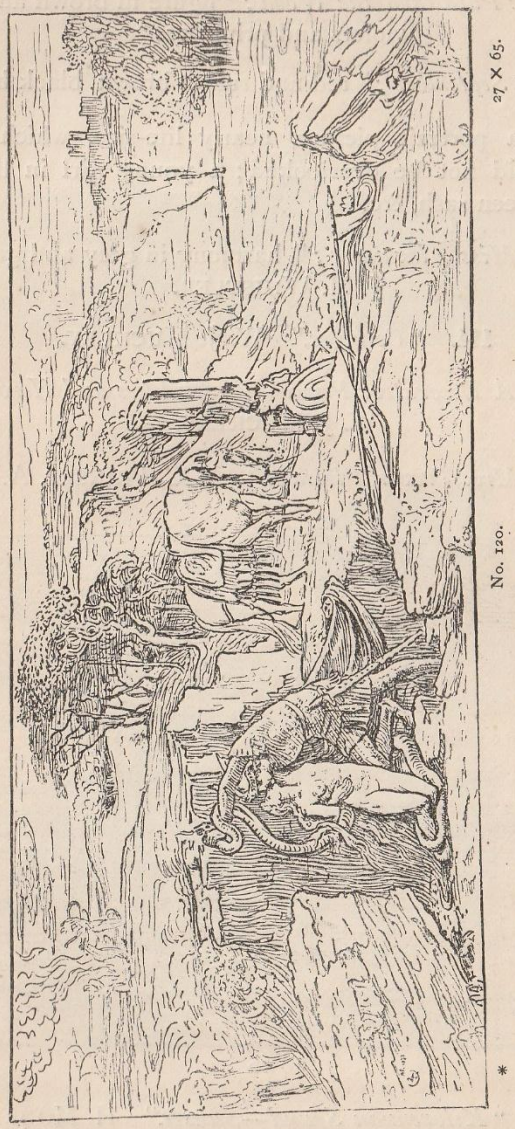
115. "*A Decorative Panel—Water-lilies and Herons.*" W. J. MUCKLEY.

117. "*Mrs. Trevor Plowden.*" V. C. PRINSEP, A.R.A.

* No. 119. 36 × 54.

119. "*Kilbrennan Sound—Sunset.*" H. MOORE.

Herring boats becalmed after a hot July day; the fishermen using their "sweeps" as well as their sails, hoping to reach Loch Fyne in time to drift for the herring.



27 × 65.

No. 120.

* **120.** *"The Laidley Worm of Spindleton Heugh;"* a legend of Bamboro' Castle. WALTER CRANE.

120. *"The Laidley Worm of Spindleton Heugh;"* a legend of Bamboro' Castle. WALTER CRANE.

"Word went east, and word went west,
And word is gone over the sea,
That a Laidley worm in Spindleton Heugh,
Would ruin the North Countrie.

* * * * * *

"He sheathed his sword, and bent his bow,
And gave her kisses three;
She stept into a hole a worm,
And stepped out a ladye."

Old Northumbrian Ballad.

The Laidley Worm of Spindleton Heugh is a Northumbrian ballad, written, it is said, by Duncan Frazier, the bard of the Cheviots. The story in brief is as follows:—The Lady Margaret is transformed into the Laidley Worm by the malice of a wicked step-mother and the arts of certain witch wives. The Worm devastates the country, and word of its ravages goes over the sea, whence a knight (the Childy Wynd) voyages, and landing at Budle Sands, reaches Spindleton and goes to meet the worm. The mode of attack is described in the verse quoted. In the end the lady regains her natural shape, and they ride off together to Bamboro' Castle, to oust the step-mother, who is finally transformed herself into a toad. This episode (of the riding away) is shown in the picture, as also another, the witch wives trying by spells to destroy the good knight's ship, which being made of the charmed rowan (mountain ash) wood, of course resisted their efforts. Bamboro' Castle is seen away on the right of the picture, and in front are the crags of Spindleton, while to the left is the Budle River, with the knight's ship. (*See* MURRAY'S *Hdbk. to Durham and Northd.*)

This picture is in a dark key of colour, and its gloomy lurid light, contrasting with the fairer flesh tones, are intended to reflect the wild, romantic character of the subject, not unmixed with a certain quaintness. (See also *"Europa,"* No. **133**, on opposite wall.)

121. *"G. F. White, Esq."* CARLO PELEGRINI.

122. *"Mary and Cecilia Howard;"* children and dog. S. R. HUGHES.

123. *"Clement Godson, Esq., M.D."* A. STUART-WORTLEY.

124. *"A Rocky Shore;"* fishing boats going out on a good sailing breeze. C. NAPIER HEMY.

In the centre of the wall, at the head of this gallery, is the portrait of a young lady in light satin dress, long gloves and blue fan; one of the most remarkable portraits in the Exhibition—

* No. 125. 49 × 38.

125. "*Edith Maude, daughter of Charles J. Galloway, Esq.*" E. J. GREGORY.

126. "*Thomas Blanford, Esq.*" CARLO PELEGRINI.

127. "*Sir Arthur Kennedy, Governor of Queensland.*" R. LEHMANN.

128. "*The Melancholy Days;*" a sad landscape; autumn tints, bare trees, cows and pigs. MARK FISHER.

130. "*Johnnie.*" J. HANSON WALKER.

131. "*After the Bath,*" W. FISHER; girl reposing; a little bit of colour, which hangs in pleasant contrast to the gold of the "*Europa.*"

132. "*The Mill in the Gloaming.*" C. NAPIER HEMY.

An old mill; barge moored; five figures, two carrying a milk-pail; evening light.

* No. 129. 20 × 16.

"Art thou pale for weariness,
Of climbing Heaven and gazing on the earth?"

129. "*Luna;*" a pale-blue picture. Mrs. A. L. MERRITT.

134. "*Fair Katherine.*" A. STUART-WORTLEY.

135. "*Gay, daughter of Sir A. B. Paget, K.C.B.*" Mrs. A. MURCH.

136. "*Beyond the Ponte Molle, Rome.*" R. CORBETT.

137. "*Blossoms.*" ALBERT MOORE. A single figure in pink drapery with black headdress; a pale-red picture, lighted with white blossoms.

138. "*Late Autumn.*" J. W. BUXTON KNIGHT.

A wooded landscape, with village seen through autumn trees.

No. 133. 27 × 65.

133. "*Europa.*" WALTER CRANE.

The object has been, technically, to produce a fair luminous picture, worked chiefly in tones and variants of opal and gold. The "mild bull" bearing away Europa from her Phœnician home, has entered the water at the edge of a grove, through which Cadmus in pursuit has followed, and he now stands in amazement. Phœbus is seen in his car in the disc of the setting sun, turning his horses westward, and indicating the destiny of Europa. The clustered domes, temples and towers, rising behind, may suggest the states and powers of Europa, and the vessels may symbolize Phœnician commerce and enterprise, whilst the almond blooms with promise of things to be.

Next is **139**, a delightful portrait by W. B. RICHMOND; a lady with dark hair and olive-green dress.

140. "*Sweet Thoughts of Spring;*" daffodils, primroses, and wall-flower. LADY LINDSAY (of Balcarres).

141. "*Gangway, East Runton, Norfolk.*" WALTER CRANE.

142. "*A Study of Harmonies;*" pink and white cyclamens. LADY LINDSAY (of Balcarres).

143. "*Budley Water.*" WALTER CRANE.

144. "*A Jocund Company;*" tulips. LADY LINDSAY (of Balcarres).

Next is the first of two companion pictures (see No. **153**).

No. 145. 54 × 48.

145. "*A Dance of Shepherdesses.*" C. E. HALLÉ.

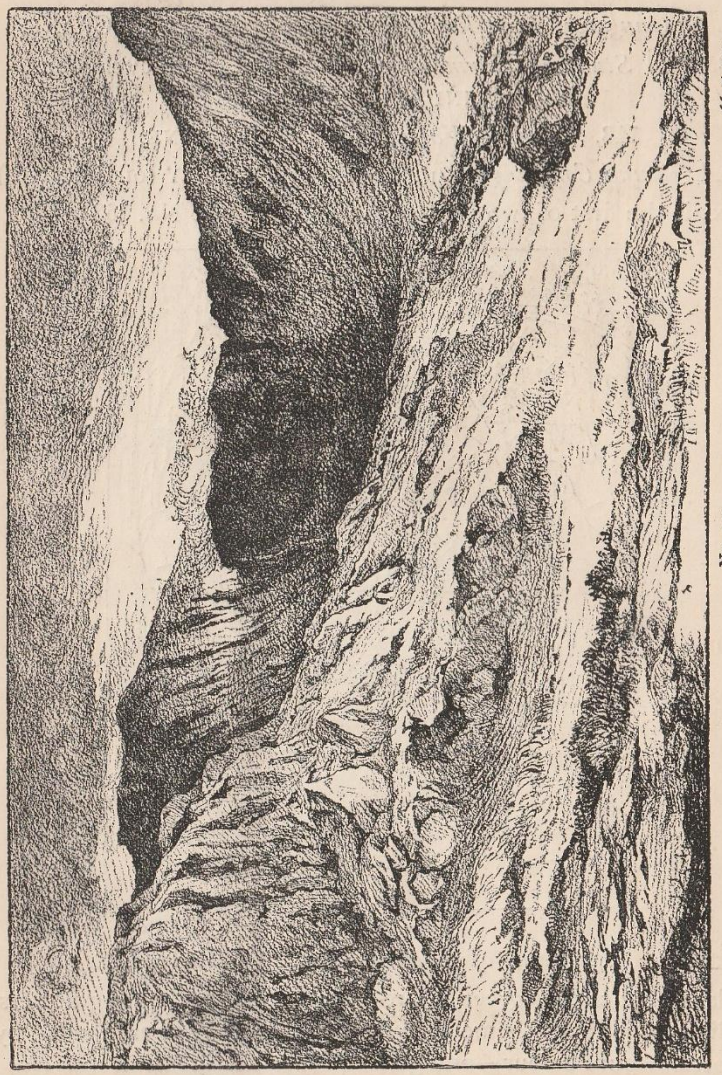
A classic dance on a green sward; white robes and spring flowers, with distant sea; a scheme of opalescent colours, strengthened by two notes of pure colour—orange and blue.

146. "*The Rt. Rev. Lord Bishop of Salisbury.*" W. B. RICHMOND.

147. "*The Little Fisherman.*" WALTER MACLAREN.

148. "*The Refectory, Rivaulx Abbey, Yorkshire.*" WALTER CRANE.

In the centre of this wall is Mr. Herkomer's large landscape, an evening effect with thunder-clouds (*sketched on next page*).



No. 149. 66 × 101.

149. "*The Gloom of Idwal.*" H. HERKOMER, A.R.A.

* No. 150. 50 × 39.

150. "*Viscount Holmesdale, M.P.*" FRANK HOLL, A.R.A.

* No. 154. 28 × 28.

154. "*J. Comyns Carr—A Study.*" C. E. HALLÉ.

151. *"Autumn Twilight;"* landscape with girl and dog by a wood. G. HOWARD.

152. *"First Approach to the Venetian Lagoon."* G. COSTA.

* No. 153. 54 × 48.

153. *"A Wild Boar Hunt."* C. E. HALLÉ.

A companion picture to No. **145**, in strong contrasted tones of red, blue and brown. Here all is passion and colour; three young men wearing the chlamys are seen hunting; one has fallen wounded, another is poising a spear to attack. In this picture the execution is bolder than in No. **145**; in the one is the grace of girlhood, in the other the vigour of manhood.

155. *"Wharncliffe Chase."* E. J. POYNTER, R.A.

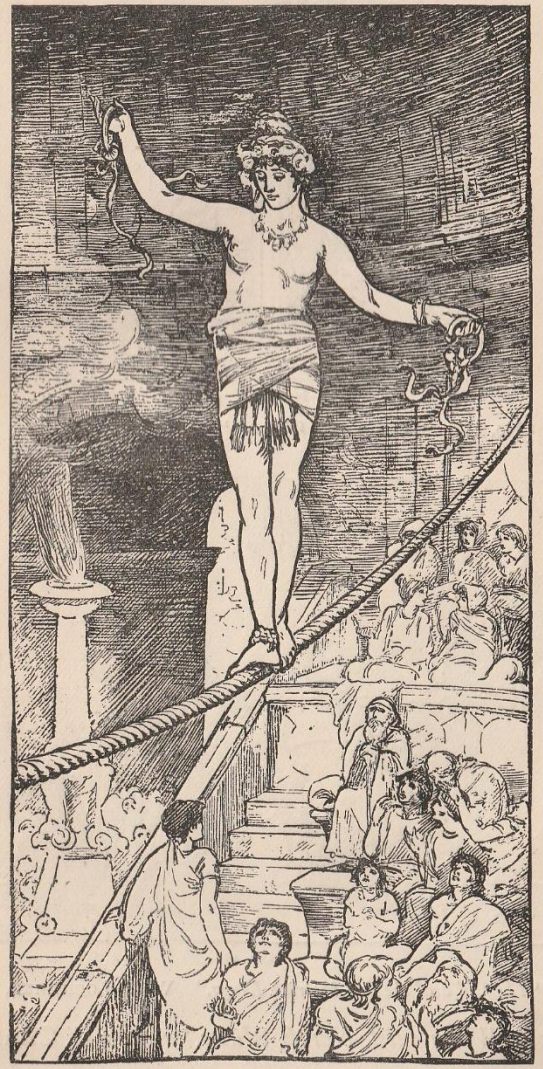
156. *"Miss Winifred Bulwer."* Miss E. PICKERING.

157. *"Within and Without."* Miss AMY HUGHES.

(*See sketch on p.* 50.)

158. *"Olive Gathering at Mentone."* T. ARMSTRONG.

A small blue picture; women gathering olives on a wooded terrace high above the sea; purple anemones on the ground; evening.



* No. 159. 60 × 30.

159. *"The Roman Acrobat."* J. R. WEGUELIN.

160. *"Prince Henry;"* boy in costume. J. H. POLLEN.

* No. 157. 25 × 21.

No. **157.** "*Within and Without.*" Miss Amy Hughes.

* No. 102. 60 × 102.

162. "*The Cid and the five Moorish Kings.*" W. E. Lockhart, R.S.A.

163. "*A Water-mill, North Wales.*" Miss C. Charlton.

165. "*The Adversary;*" a small dark picture. Sir N. Paton, R.S.A.

166, "*Divided Attention;*" girl in blue, with dogs, J. Charlton; **167,** "*By the Beck,*" G. Howard; **168,** "*Little Sisters,*" Heywood Hardy; **169,** "*The Nineteenth Century,*" Mrs. Louisa Jopling.

* No. 161. 21 × 11.

No. **161.** "*Portrait of Miss Hall.*" J. Charles.

* No. 164. 19 × 23.

164. "*Sunset in the Jurjura, Algeria.*" Edgar Barclay.

170. "*A Portrait.*" Mrs. C. NOTTIDGE FRY.

171. "*Study of pale Roses.*" Mrs. E. R. LAWSON.

172. "*Marguerites;*" girl in field, black dress. MARK FISHER.

* No. 173. 24 × 36.

173. "*Willow Strippers in the Thames Valley.*" J. WHIPPLE.

174. "*The Mouth of the Exe.*" OLIVER RHYS.

* No. 175. 24 × 30.

175. "*Lancashire Cockle-gatherers.*" J. PARKER.

* No. 176. 20 × 18.

176. "*Marguerite.*" F. MOSCHELES.

177. "'*Baby,*' *daughter of Alfred Cock, Esq.*" F. MOSCHELES.

178. "*A Bridge in the New Forest.*" Miss KATE PRENTICE.

179. "*Dr. Andrew Robertson—A Sketch.*" SYDNEY P. HALL.

180. "*The Bruncekhorn, from near Stalden.*" J. M. W. DONNE.

181. "*Morning—Early Spring;*" old farm-house. W. W. BALL.

182. "*A Sussex Coast Farm.*" A. J. LEWIS. **183** (overleaf).

Next are two river scenes—**184,** "*A Bright Day,*" LESLIE THOMSON; and **185,** "*One Summer Eve,*" G. E. COOK.

186. "*Pond, Holly Grove, Windsor Park.*" C. E. HALLÉ.

187. "*Jocund Spring.*" W. J. HENNESSY.

A spring landscape. Five girls in a meadow near trees, gathering field flowers. Figures on a small scale.

188. "*The Countess of Lytton.*" EDWARD CLIFFORD.

189. "*Part of the North Quay, Douglas Harbour, Isle of Man.*" G. M. NICHOLSON.

190. "*Autumn;*" farm shed, sheep and trees. R. S. STANHOPE.

191. "*Mountain Torrent.*" EUGENE BENSON.

192. "*Jean d'Arc.*" LEONARDO CATTERMOLE.

193. "*The Merry Mariner.*" T. ERAT HARRISON.

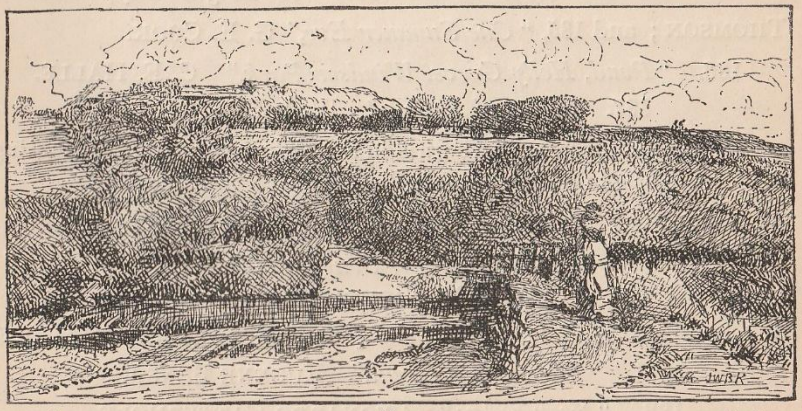
* No. 183. 20 × 20.

183. "*A Lent Lily;*" white dress; yellowish green curtain. ROSA KOBERWEIN.

194. "*The White Knight.*" H. S. R. STEWARD.

195. "*Madame Modjeska.*" J. FORBES-ROBERTSON.

196. "*A Straw Harvest, Calvados.*" W. J. HENNESSY.



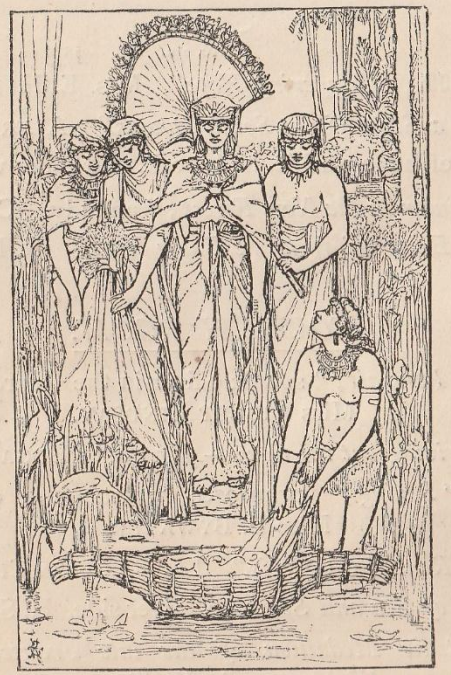
* No. 197. 22 × 48.

197. "*Halcyon daie by murm'ring stream.*" J. W. BUXTON KNIGHT.

198. "*How does my Lady's garden grow;*" lady in white dress, pink hat and shawl; sunflowers and wood background. W. CRANE.

* No. 199. 24 × 42.

199. "*The Sower.*" LOUISA, MARCHIONESS OF WATERFORD. Dark landscape, stormy sky, distant blue mountains.



* No. 200. 54 × 36.

200. "*The Finding of Moses.*" Mrs. KATE GARDINER HASTINGS.

201. "*Mrs. Emile Levita.*" C. E. HALLÉ.

A small picture; lady with dark hair, white satin square-cut dress, long sleeves.

* No. 202. 16 × 12.

202. "*Lingering Hope.*" Mrs. E. HUME.

203. "*On a Slope of the South Downs.*" ALFRED PARSONS.

A tangle of honeysuckle, hollyhock, and other wild flowers.

204. "*Winter in the New Forest;*" a study. C. VERNEDE.

205. "*Bamboro' from the Budle Hills.*" G. HOWARD.

FOURTH ROOM.

206. "*A Portrait;*" small; officer in the Guards' uniform. Miss VIOLET LINDSAY.

207. "*Driving out the Cows—Algeria.*" EDGAR BARCLAY.

208. "*Spring;*" primroses, violets, and daffodils. Miss E. BYWATER.

209. "*Ronald Charteris.*" Lady LOUISA CHARTERIS.

210. "*A Man of Sea and Storms;*" river side. H. S. R. STEWARD.

211. "*Portrait Medallion of the late Frances, Countess of Waldegrave.*" W. TYLER.

212. "*Design for a Fan;*" yellow roses. Miss S. STORY.

213. "*Yellow Celandine.*" Miss AUMONIER.

214. "*A Birthday Queen;*" three children; colours red, white, and blue. LOUISA, MARCHIONESS OF WATERFORD.

215. "*From near the Acquacetosa, Rome.*" R. CORBETT.

216. "*Design for a Fan;*" gardenias and pink roses. Miss B. STORY.

217. "*Decorative Panel, Basso-Relievo;*" a huntress. H. THORNYCROFT, A.R.A.

218. "*There's Something in the Wind;*" a sailor. E. E. GEFLOWSKI.

219. "*A Wreath of Roses;*" in a basket. LADY LINDSAY (of Balcarres).

220. "*Soracte from the Acquacetosa.*" R. CORBETT.

221. "*View from Ollerton.*" WALTER CRANE.

222. "*A Portrait Bust in Terra-cotta.*" H. S. MONTALBA. (*Sketched on page* 4.)

223. "*West Cliff, Cromer, Norfolk;*" sketch at sunset. WALTER CRANE.

224. "*Roses in Earthen Jar.*" J. M. JOPLING.

225. "*Yellow Jessamine.*" J. M. JOPLING.

226. "*Portrait Bust of Professor Ella.*" H. THORNYCROFT, A.R.A.

227. "*Nürnberg—Winter;*" old bridge with towers and gables covered with snow. L. RITTER.

228. "*Nine Sketches in Verona.*" J. O'CONNOR.

229. "*The Mother of Thomas à Becket.*" COKE SMITH.

230. "*Dolce far niente—Capri;*" under trailed vines by the sea. Mrs. MARRABLE.

231. "*Chrysanthemums.*" The Hon. BEATRIX LISTER.

232. "*On the Giudecca, Venice.*" P. WILLIAMS.

233. "*After Rain. The Caledonian Canal, Argyllshire.*" F. W. CHARTERIS.

234. "*Santa Elvia, Venice.*" F. DARVALL.

235. "*Christmas Roses.*" Miss L. S. COOK.

236. "*Mrs. Maxwell Lefroy.*" Miss SCLATER-BOOTH.

237. "*Among the Daffodils.*" Miss OCTAVIA LIBERTY.

* No. 238. 30 × 39.

238. "*Mittagsschlafchen.*" ARTHUR HUGHES.

A pleasant *bier garten* on a canal in Holland ; bright sunshine.

239. "*Friendship.*" Terra-cotta statuette. Count GLEICHEN.

240. "*Serious Babyhood.*" LADY LINDSAY (of Balcarres).

241. "*Rebekah.*" LADY LINDSAY (of Balcarres).

242. "*Deborah.*" LADY LINDSAY (of Balcarres).

* No. 243. 7 × 10.

243. "*A Quiet Family Meal ;*" fowls in a barn. H. HOLIDAY.

244–249. "*The Sailor and Monkeys ; a Story of Imitation,*" in six water-colour chapters. (See description in Off. Cat.) R. DOYLE.

250. "*Marble Bust of Professor Ruskin ;*" for the Ruskin Drawing School at Oxford. J. E. BOEHM, A.R.A.

251. "*The Triumphal Entry of the Queen. 'Now she's coming.'*" R. DOYLE.

A grand procession, crowded with figures ; bright costumes, old tottering gables, and quaint decorations.

252. "*Evening Prayers, Algeria.*" EDGAR BARCLAY.

253. "*Jurjura Mountains in Winter, Algeria.*" EDGAR BARCLAY.

254. "*Start Point, South Devon.*" G. HOWARD.

255. "*Christmas Roses.*" Miss VIOLET LINDSAY.

256. "*A Backwater ;*" a leafy corner out of the stream. Miss F. W. CURREY.

257. "*Yellow Tulips.*" H. HOLIDAY.

FIFTH ROOM.

258. "*A Gipsy.*" Miss C. J. ATKINS.

259. "*Azaleas.*" Miss E. A. JACKSON.

260. "*Shelley's House, near Spezzia.*" H. R. NEWMAN.

261. "*Love disconsolate ;*" two child figures. Miss DOROTHY TENNANT.

262. "*Street in Bruges.*" Miss E. PAGET.

263. "*Bashful.*" G. H. BARRABLE.

264. "*Danae and the Infant Perseus ;*" floating in the stern of a boat without oar or rudder, a calm blue sea, birds settling on the prow. EDWARD BELL.

265. "*A Study in the New Forest.*" NEWTON BENETT.

266. "*Storm-driven.*" A. E. EMSLIE.

A woman, in green shawl and dark dress, carrying bundle of sticks, coming down a road ; deep snow and a leaden sky.

* No. 203. 42 × 24.

No. **263.** "*Bashful.*" G. H. BARRABLE.

267. *"Meeting of Dante and Beatrice on All Saints' Day."* Mrs. STILLMAN.

268. *"Camma;"* playing and singing. Miss VIOLET LINDSAY.

269. *"Morning on the Thames."* H. WILKINSON.

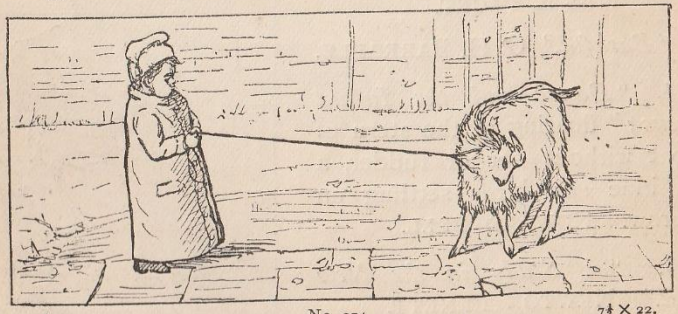
270. *"Twilight—Firth of Forth."* F. W. CHARTERIS.

271. *"October Evening."* J. C. FARRER.

* No. 272. 36 × 48.

272. *"The Full Moon;"* dark landscape effect. J. C. FARRER.

273. *"Waiting for the Ferry-boat."* EDGAR WILLS.
Three girls seated on the grass, distant town across the water.



* No. 274. 7½ × 22.

274. *"Determined Characters."* Miss M. BROOKS.

275. *"Canal near Scheveningen."* J. MARIS.

277. *"Commenting."* A. NEUHUYS.
Woman and girl; one working; dark interior.

278. *"Study of a Head."* A. WARD.

279. *"Moonlight Sketch, Westminster."* A. STUART-WORTLEY.

280. *"Colliery at Garfagnana."* V. CABIANCA.
Woman and pigs by the door of a colliery, in strong shadow.

* No. 276. 15 × 24.

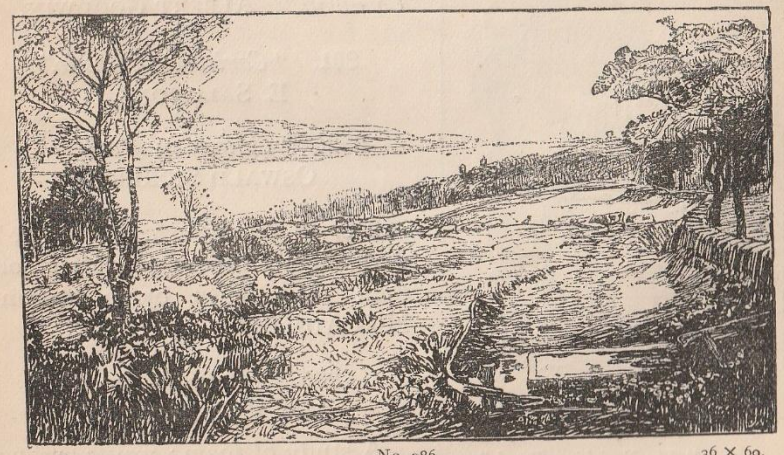
276. *"On the Ure, Yorkshire."* J. ORROCK.

281. *"Kept in the house."* A. FAIRFAX.

282. *"Rookery in Morthoe."* OSWALD SICKERT.

283. *"Spring-time;"* two figures at door in a garden wall. A. MORGAN.

284. *"A Summer Sea;"* beating on rocks near high water; small figures, and distant coast-line. ALBERT GOODWIN.



* No. 286. 36 × 60.

286. *"The Clyde;"* spring foliage, yellow broom. DAVID MURRAY.

285. *"On the Thames;"* laden barge in sunlight. Miss J. S. WILLIAMS.

287. *"A Highland Hen-wife;"* village outhouse; girl with fowls. Lady LOUISA CHARTERIS.

* No. 288. 8 × 10.

288. *"Greeting."* Hon. Mrs. BOYLE.

One of two small designs in one frame; in the second (called "The Spirits of Fairlove,") the cupids are seen floating in air.

* No. 294. 17 × 12.

294. *"The Finishing Touch."* CARL SCHLOESSER.

289. *"A Breeze in St. George's Channel;"* a study of waves. H. HOLIDAY.

290. *"St. Michael's Mount, Cornwall."* ALBERT GOODWIN.

291. *"Carisbrooke Castle."* E. SALOMONS.

292. *"Cottage in Morthoe."* OSWALD SICKERT.

293. *"An Agrarian Outrage;"* dark, cloudy landscape, cottage on fire; man down by a stream. Miss ADA BELL.

295. *"Cornish Beach."* Mrs. VAL BROMLEY.

A study of foam; waves curling on shallow shore.

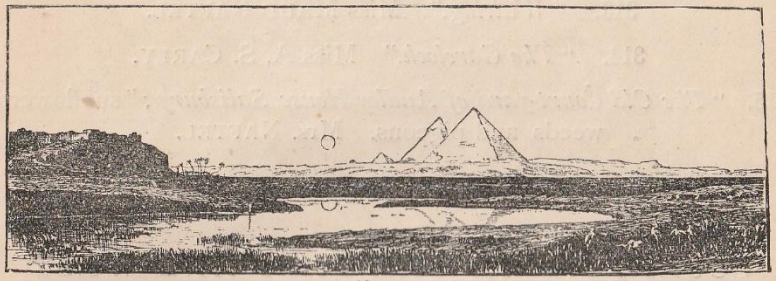
296. *"Her First Commission."* A. PAYNE.

Lady seated, painting, in dark brown dress.

297. *"Still-life."* Miss M. D. MITCHELL.

298. *"A Sussex Village."* A. F. GRACE.

299. *"A Rustic Retreat."* G. E. COOK.



* No. 302. 13 × 40.

302. *"Ghosts of the Past."* Ghizeeh at Dawn. J. T. WHITE.

300. *"Honeysuckle."* J. M. JOPLING.

301. *"Landing Fish."* B. F. BLOMMERS.

303. *"Sweet Peas."* J. M. JOPLING.

304. *"In the Spring-time."* T. GRAHAM.

Fair-haired girl, in pink jacket and brown dress, with milk-pail; landscape with buttercups.

305. *"The Robin."* A. E. EMSLIE.

306. *"Study of Nasturtiums."* P. WILLIAMS.

307. *"Flirtation."* FRANK DICEY.

Two figures under a verandah; evening dress.

309. *"The Sabine Mountains from near the Ponte Molle, Rome."* R. CORBETT.

* No 308. 32 × 23.

308. *"Rebecca at the Well."* Miss GILLIES.

310. "*Mrs. Osgood.*" L. COWEN.

311. "*Three Fisher-maids.*" J. H. POLLEN.

312. "*The Reliquary.*" COKE SMITH.

Pilgrims and kneeling figures crowding round seated old man, who is showing a treasure.

313. "*Waiting.*" Miss MAUD NAFTEL.

314. "*The Gareloch.*" Miss A. S. CAREY.

315. "*The Old Court-yard of Audley House, Salisbury;*" sunflowers, weeds, and pigeons. Mrs. NAFTEL.

SCULPTURE IN THE EAST AND WEST GALLERIES.

316. "*The Sisters.*" G. B. AMENDOLA.

Small plaster group, two figures—one seated, one standing near a bank.

317. "*Terra-cotta Statuette of the late Thomas Carlyle,*" from the large statue belonging to the Earl of Rosebery. J. E. BOEHM, A.R.A.

318. "*Rest;*" small marble group. E. R. MULLINS.
(*Sketched on p.* 3.)

319. "*The late Earl of Beaconsfield, K.G.*" Exhibited by desire of H.M. the Queen. Count GLEICHEN. The property of the Beaconsfield Club. (See page 34.)

320. "*Madame Semprich.*" Terra-cotta Bust. Count GLEICHEN.

321. "*A Rifleman;*" statuette. Countess FEODORA GLEICHEN.

322. "*Portrait Bust of Mrs. Onslow Ford,*" Terra-cotta. E. ONSLOW FORD.

323. "*Sappho.*" Colonel F. BARING.

324. "*Lady Charles Beresford;*" statuette. JOHN TAYLOR.

325. "*The Fountain*" (decorative design). J. H. POLLEN.

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EDITED BY

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MAY 1882.

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* 365. E. R. MULLINS.

No. V. 1882.

THE purpose of "GROSVENOR NOTES" is to be descriptive, rather than critical; to form a record of the Summer Exhibitions at the Grosvenor Gallery, which shall be interesting and useful for reference.

The ILLUSTRATIONS are intended as memoranda only, of the composition of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor is indebted to those artists who have assisted him with sketches, and to Sir Coutts Lindsay, for the facilities afforded for the rapid production of the book.

103 VICTORIA STREET, WESTMINSTER,
May 1st, 1882.

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No. 369. *"Portrait;" terra-cotta.* Miss H. S. Montalba.

Notice to Artists.—Sketches for "Grosvenor Notes" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the "care of the Secretary of the Grosvenor Gallery," on, or before, the 15th of April in each year. Exhibitors are requested to give early intimation of the completion of any important work.

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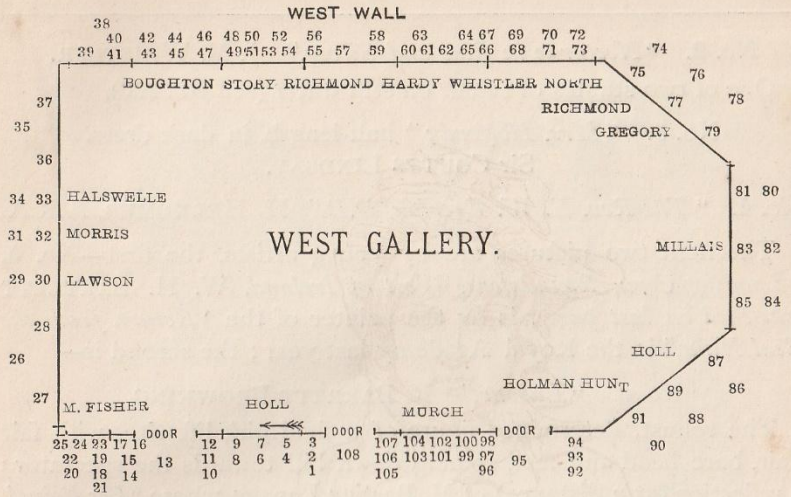


No. 5. 38 × 50.

No. 5. *"Loading Corn—Roundstone, West of Ireland."* W. H. Bartlett.

The sixth summer exhibition, of works by living artists, contains 389 paintings, water-colours, and works of sculpture.

The principal positions in the large West Gallery (the "Red Room") are occupied as marked on the plan above.

Commencing at the point marked with an arrow, we find the first panel principally occupied by portraits.

No. 1. *"Dorothy, Daughter of Viscount Hood."*
J. Hanson Walker.

No. **2.** "*Nocturne in Blue and Silver.*" J. M. WHISTLER.
One of two studies of colour on still water (see No. **106**).

No. **3.** "*Mrs. Holford;*" half-length, in dark dress.
Sir COUTTS LINDSAY.

No. **4.** "*The Rev. E. W. Egerton, D.D.*" H. HERKOMER, A.R.A.

The next two pictures are by young artists, the first—No. **5**, "*Loading Corn, Roundstone, West of Ireland,* W. H. BARTLETT (*sketched on last page*), is by the painter of the "*Return from the Seal Hunt,*" in the Royal Academy last year; the second is—

No. **6.** "*Labour.*" R. BARRETT BROWNING.

The robust, determined figure of a field girl, life-size, with fair hair, bare head and feet, coming down hill towards the spectator; a reflection (at a distance) of M. Bastien Lepage, whose "*Les Foins,*" hanging in the same position in this gallery two years ago, will be remembered.

The central portrait is a half-length, seated figure—

No. **7.** "*J. Jones Jenkins, Esq., M.P.*" F. HOLL, A.R.A.

No. **8.** "*The Right Hon. A. J. B. Beresford-Hope.*" S. HODGES.

No. **9.** "*On the Road to Monaco from Mentone,*" *January,* 1882. CECIL LAWSON. One of three landscapes by Mr. Lawson (whose principal work, No. **30**, is on the next wall); a bit of mountain road, with pine trees and deep blue sky.

No. **10.** { "*In that sweet mood when pleasant thoughts Bring sad thoughts to the mind.*" } MISS R. KOBERWEIN.

Next are two heads, the first an admirable likeness—

No. **11.** "*Wilkie Collins, Esq.*" R. LEHMANN.

No. **12.** "*Faire Rosamonde.*" MRS. LOUISE JOPLING.
Green velvet, square-cut, embroidered dress.

[*Door.*]

No. **13.** "*Venetian Sirens.*" R. W. CURTIS.

No. **14.** "*To Crown the Queen.* J. E. CHRISTIE.

No. **15.** "*The Path unaer the Olives, Bordighera;*"
small landscape, two figures. G. HOWARD.

No. **18.** "*A Portrait Study;*" boy's head and shoulders. E. LINTZ.

* No. 10. 28 × 20.

No. **10.** MISS R. KOBERWEIN.

* No. 14. 53 × 31.

No. **14.** J. E. CHRISTIE.

* No. 16. 12 × 10.

No. **16.** "*Alas!*" H. SCHMALZ.

* No. 17. 12 × 10.

No. **17.** "*Che sara sara.*"
W. E. F. BRITTEN.

32 × 48.

No. 22. "*Spring Time.*" MARK FISHER.

No. 22.

*

No. **19.** "*Circe;*" seated, in orange-coloured robe, on terrace; three pigs, distant mountains and sea. WALTER DUNCAN.

Above are—No. **20.** "*The late Lady Mildred Beresford-Hope,*" seated, dark dress, white dog. S. HODGES.
(Posthumous portrait.)

No. **21.** "*Un Bergeron.*" WILLIAM PADGETT.
A single figure leaning against a tree; suggestive of a good picture, with something of the sadness of French paysannage.

No. **23.** "*The Siren;*" small nude figure, with mirror.
MISS DOROTHY TENNANT.

*

No. 26.

50 × 65.

No. **26.** "*Odysseus.*" H. M. PAGET.
Red sunset light on boat and figure; dark blue mountains, and water "where the porpoise leaps."

In this corner are two pictures by skilful painters, the first a quiet English landscape in grey suffused light, No. **22** (sketched opposite), the second, No. **24**, is a contrast—full of interest in the drawing of sea and in the power of indicating wind and distance—

No. **24.** "*Dirty Weather in the Channel.*" H. MOORE.

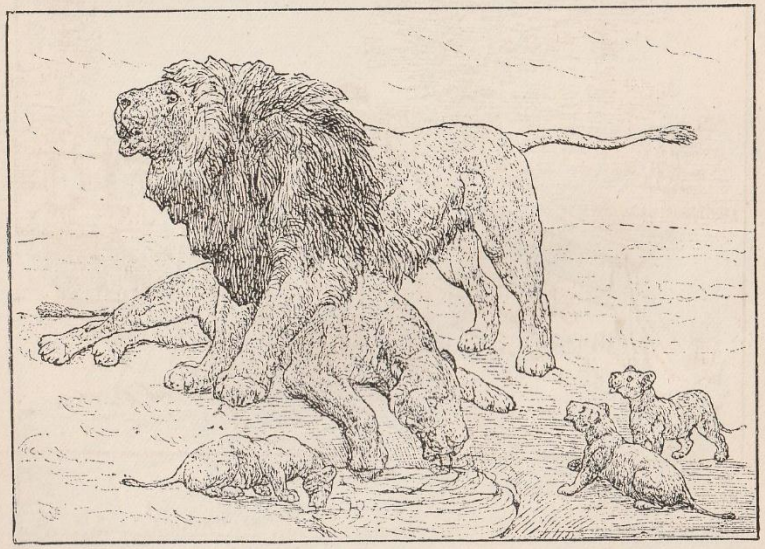
No. **25.** "*Anglers.*" W. E. F. BRITTEN.
Small; two children on a raft, green foliage and reflections.

No. **27.** "*John Samuel, Esq.*" C. E. HALLÉ.

No. **28.** "*Playmates;*" a child seated on the ground with a dog, white tablecloth background. R. W. MACBETH. A small work, fresh and delightful in sentiment and colour.

Above is a portrait—No. **29,** "*René, son of F. Harrison, Esq.*" MRS. J. COLLIER.

A boy in black, standing on fur rug, with colley dog.



* No. 31. 54 × 90.

No. **31.** "*A Dirge in the Desert.*" J. T. NETTLESHIP.

A lion roaring over his lioness, who is dying of an arrow wound in the throat. The landscape and sky are from studies in India; the ground, burnt after the hot season, has just been relieved by rain. The cubs are about two months old, older than those in ROSA BONHEUR'S picture of "*The Lion at Home.*"

No. **30.** "*The Storm-Cloud—West Lynn, N. Devon.*"
CECIL LAWSON.

Dramatic landscape; a gloomy mountain side, dark valley, and weather-beaten oak; the chief interest is in the movement of clouds and the storm gloom relieved by a glimpse of blue sky.

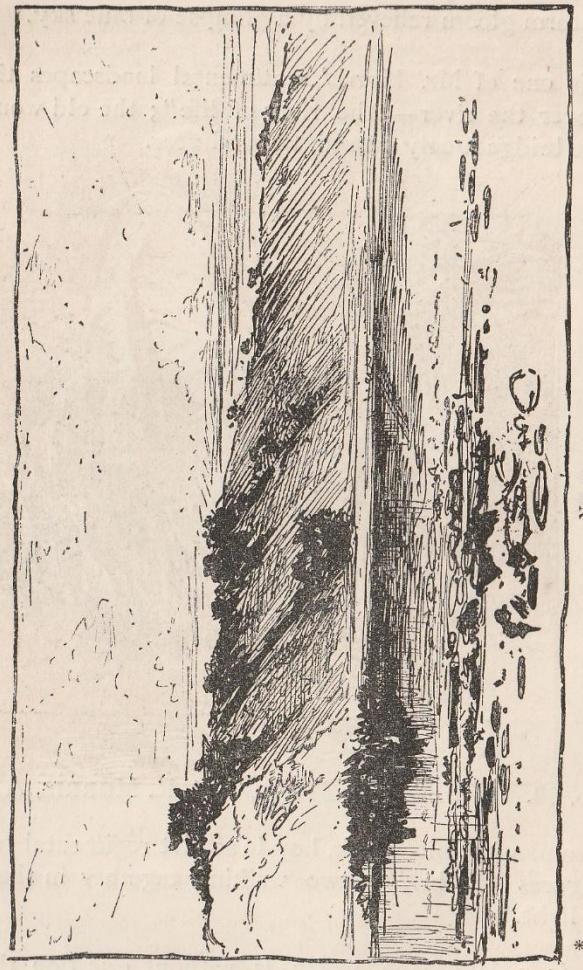
Next is one of Mr. Morris' sentimental landscapes, the light is waning over the river—"the river of life"; the old woman going home, the bridge nearly passed, the end near.

* No. 32. 36 × 60.

No. **32.** "*Passing the Bridge.*" P. R. MORRIS, A.R.A.

Old woman in white cloak, boy in scarlet regimental tunic; three rustic figures on bridge, two walking together in the distance; evening light.

Next is a landscape, which is without question the best of Mr. HALSWELLE'S exhibited works this year; a spot, well known on the Thames, above Maidenhead; grey fleecy clouds and quiet harmony of colour peculiar to England in summer. The sketch (overleaf) forms a good memorandum of this river picture, with its floating water lilies.



No. 33. 36 × 54

No. 33. "*Shooter's Hill, Pangbourne.*" KEELEY HALSWELLE.

Above the foregoing is a work by a young artist—

No. **34.** "*Una;*" G. P. JACOMB HOOD; in search of the Red Cross Knight, who has been separated from her by the wiles of Archimago disguised as a hermit.—See Spenser's *Faery Queen.*

Pale violet dress, dark wood, ground strewn with autumn leaves.

No. 34. 55 × 42.

No. **34.** "*Una.*" G. P. JACOMB HOOD.

No. **35.** "*The Shulamite.*" R. SPENCER STANHOPE.

"I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please."—*Song of Solomon*, ii. 7.

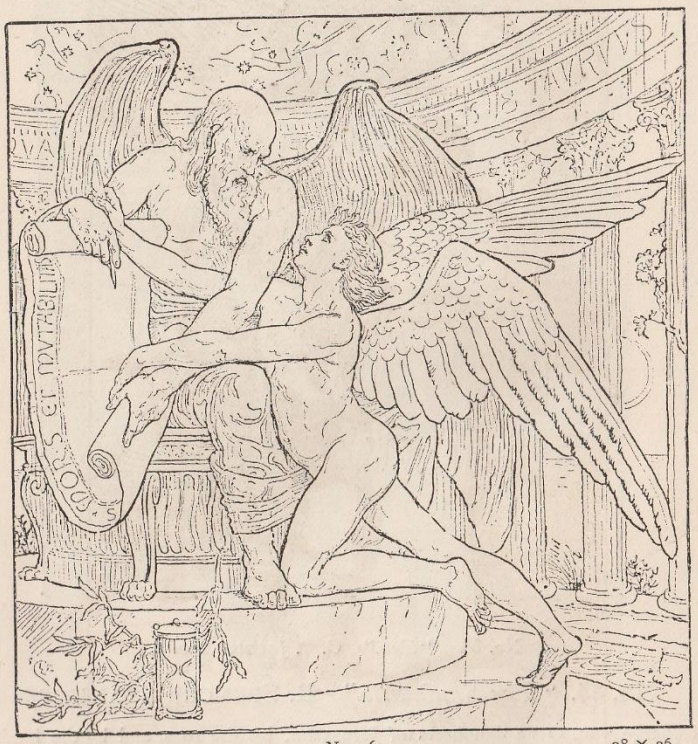
A very bright-coloured decorative picture of ten women in classic robes of orange, green, blue, red, and yellow, grouped near the entrance of a house; cypress and orange trees; blue hills and mountains.

No. **37.** "*James Payn, Esq.*" R. LEHMANN.

Portrait of the well-known novelist.

* No. 38. 29 × 62

No. **38.** "*Labour.*" J. B. CLARK.



* No. 36. 28 × 26.

No. **36.** WALTER CRANE.

" Would but some wingéd angel, ere too late,
Arrest the yet unfolded roll of Fate,
And make the stern recorder otherwise
Enregister, or quite obliterate !" * *
Rubáiyát of Omar Khayyám.

A golden throne, with marble steps ; wings of pearl ; distant sea.

No. **39.** "*A Mother and Daughter*;" portraits of a well-known beautiful lady and her daughter. VAL. PRINSEP, A.R.A.

No. **40.** "*Barbara*;" a piquante figure in black dress and white cap. J. FORBES ROBERTSON.

No. **41.** "*The Signal*;" small upright landscape. E. J. GREGORY.

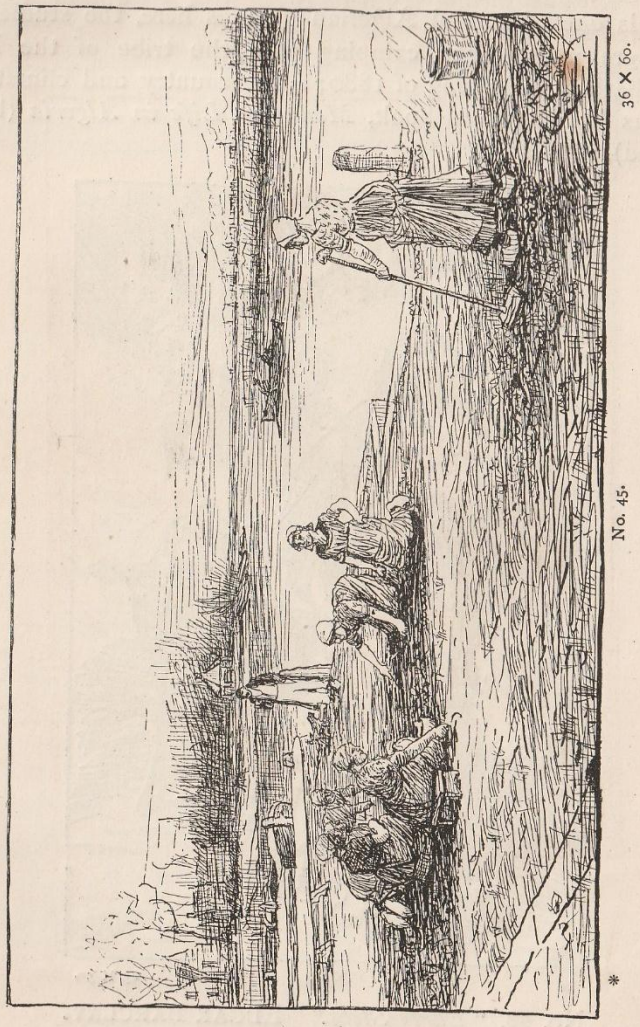
No. **42.** "*Christmas Roses.*" W. J. MUCKLEY.

Next is one of several Algerian pictures here, the studies for which were made when camping with the tribe of the Beni-Manguellath in the spring of 1880; a fine country and climate for artists, as Mr. Barclay's book, *Mountain Life in Algeria* (lately published), testifies.

* No. 43. 45 × 30.

No. **43.** "*Early Steps.*" EDGAR BARCLAY.

Mr. Boughton's picture (*sketched on next page*) represents one of the " dead cities " of the Zuyder Zee, once a thriving port, now grass-grown, and almost deserted ; commerce has departed to the more favoured port we can see in the distance across the bay, owing to



No. 45. 36 × 60.

No. **45.** "*The Weeders of the Pavement.*" G. H. BOUGHTON, A.R.A.

the filling up of the harbour with sand. The old harbour-master has little more to do than overlook the women weeding the pavement. This is perhaps the most important of Mr. Boughton's Dutch subjects this year—certainly the most suggestive and poetical—contrast of the vigour of youth with age and decay.

No. **44.** "*Children of Sir Fowell and Lady V. Buxton.*" E. CLIFFORD.

* No. 47. 36 × 26.

No. **47.** "*Flora.*" R. W. MACBETH.

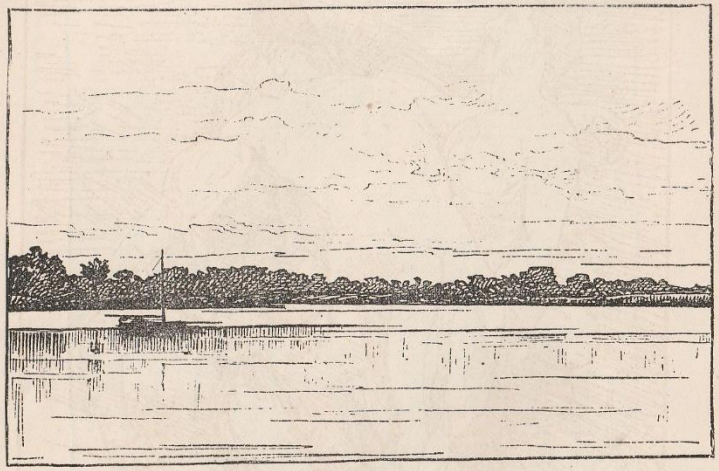
Flora, with a bunch of cornflowers, in pink, or light salmon-colour dress, with her black and white dogs. A delightful picture, full of air, grace, and movement, well indicated in the sketch.

No. **46.** "*Study in a Boat Building Yard on the French Coast.*"

Girl in blue serge and sabots, sailing boats going out; a delicate blue picture, flavouring of the soil of France. H. H. LATHANGUE.

No. **48.** "*Harmony in Flesh-colour and Pink—Mrs. H. B. Meux;*" a full-length portrait. J. M. WHISTLER. One of three portraits, slightly painted, but powerful in effect; subtle and harmonious in tone.

No. **50.** "*Moon-rise;*" over flat land, seen through trees; foreground figures in gloom. STUART LLOYD.



* No. 49. 19 × 30.

No. **49.** "*Wroxham Broad, Norfolk.*" E. H. FAHEY.

A true, grey effect under heavily laden clouds, the perspective over shallow water is indicated in the sketch.

Next is the picture sketched opposite, an important composition by a young artist who has seldom exhibited in this country—

No. **51.** "*The Entombment.*" JULIAN STORY.

The figures in this picture are all subdued in tone, the principal accents of colour being the yellow head-dress of the dark bearer, and the reddish drapery of the foreground figure; Mary is in a black hood; in the distance, Calvary.

No. **52.** "*Mrs. J. Collier;*" full length, standing, in long cloak, dark background; an excellent likeness. J. COLLIER.

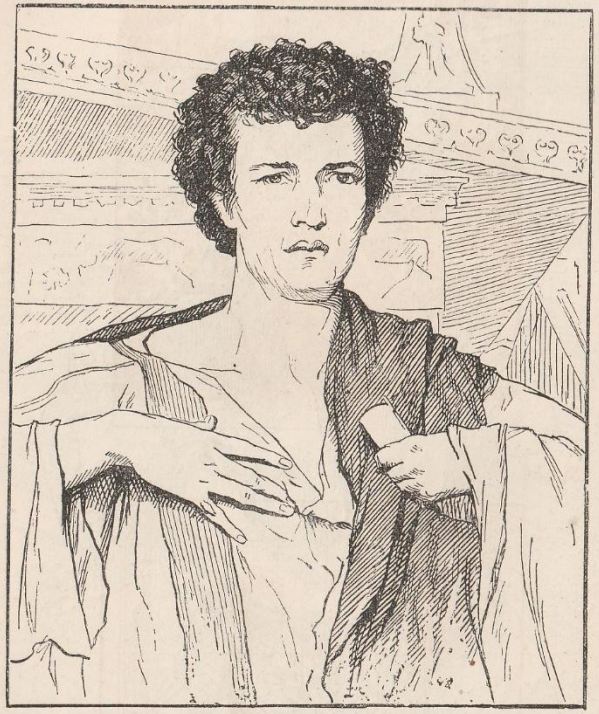
No. **53.** "*Zeyra.*" Sir F. LEIGHTON, P.R.A.

A little Eastern child in plum-coloured headdress, apple in hand; a rich bit of colour, elaborately painted.

* No. 51. 79 × 56.

No. **51.** "*The Entombment.*" JULIAN STORY.

Next we come to a group of five of Mr. Alma-Tadema's pictures, which may best be examined together; the first, No. **54** (*sketched opposite*), a young mother and child, in antique, Roman garden, full of brilliant red poppies; marble bust on pedestal.

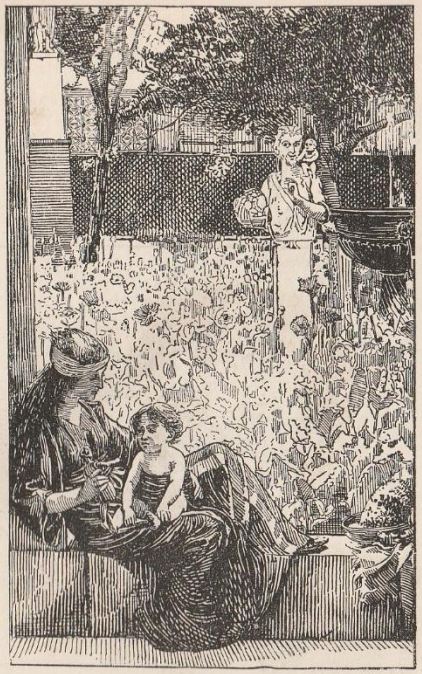


No. 55. 28 × 24.

No. **55.** "*Ludwig Barnay as Marc Antony.*" L. ALMA-TADEMA, R.A.

One of the celebrated Meiningen Company, who appeared at Drury Lane Theatre in 1881. Note the painting in this picture, also in the fine portrait of "*Hans Richter*," No. **59**, on the same wall on the right—

No. **61.** "*An Audience;*" small upright picture; three heads of fair beauties; pale green and saffron draperies. L. ALMA-TADEMA, R.A.



No. 54. 15 in. × 9 in.

No. **54.** "*Early Affections.*" L. ALMA-TADEMA, R.A.

No. 60. 16 in. × 9 in.

No. **60.** "*A Torch Dance.*" L. ALMA-TADEMA, R.A.

(This sketch is in reverse of the picture.)

* No. 57. 11 ft. 9 in. × 6 ft.

No. **57.** "*The Release of Prometheus by Hercules.*"
W. B. RICHMOND.

The central feature in the gallery is the large composition sketched on opposite page; a decorative picture on an unusually large scale for this artist. On either side are two fruit panels—

No. **56.** "*Pomegranates.*" No. **58.** "*Oranges.*" W. HUGHES.

* No. 65. 75 × 52.

No. **65.** "*A King's Daughter.*" HEYWOOD HARDY.

"Shy woodland creatures feed
From her hand,
And listen whilst she sings."

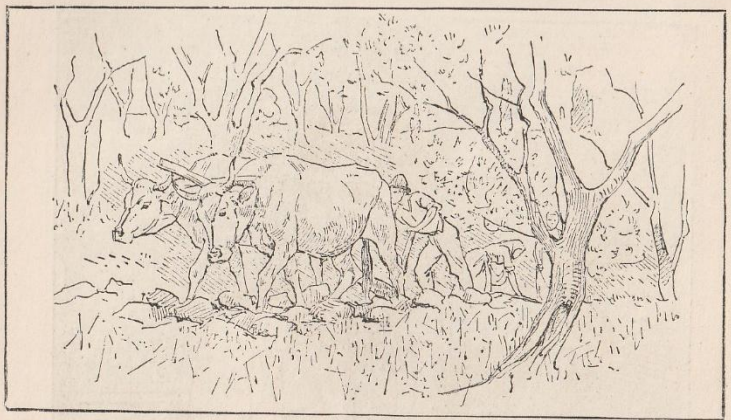
No. **62.** "*Danae at the Brazen Tower.*" E. BURNE JONES.

A small upright picture, one figure in red robe, pale and wan.

No. **63.** "*H.R.H. The Prince of Wales.*" G. F. WATTS, R.A.

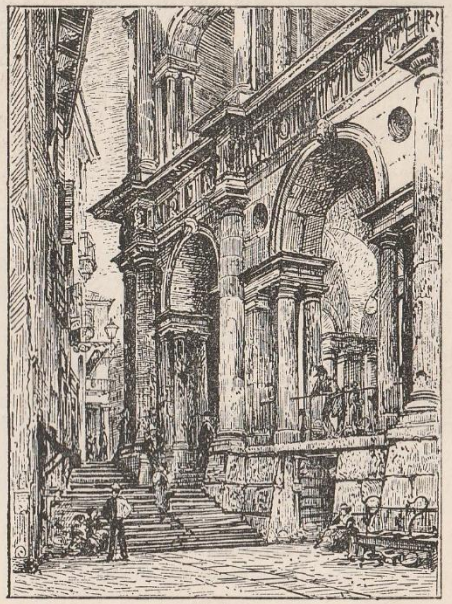
Full length, standing, nearly life size, in black gown of the Middle Temple.

No. **64.** "*The Vale of Teith, &c., &c.*" JOHN SMART, R.S.A.



* No. 66. 21 × 36.

No. **66.** "*Under the Olives;*" white oxen ploughing. A. LEMON.



* No. 69. 40 × 30.

No. **69.** "*Palladian Architecture, Vicenza.*" J. O'CONNOR.

No. **67.** "*Scherzo in Blue—'The Blue Girl.'*" J. M. WHISTLER.

No. **68.** "*Mrs. Garrow-Whitby.*" J. E. MILLAIS, R.A.

Three-quarter length portrait in light blue serge; standing, front face, with black hat in her hands.

No. 73. 43 × 34.

No. **73.** "*A Portrait.*" H.R.H. PRINCESS LOUISE.

Dark hair, black dress, velvet cushion and azaleas.

No. **70.** "*Good Night to the Flowers.*" R. P. STAPLES.

"The tall pink foxglove bent its head,
The violets bowed and went to bed."

Girl, in dark dress, in a garden; evening light.

Next, on the line, is an elaborately-studied landscape with two small figures—

No. **71.** "*The Month of March.*" J. W. NORTH.

This landscape was painted in Somersetshire at the end of

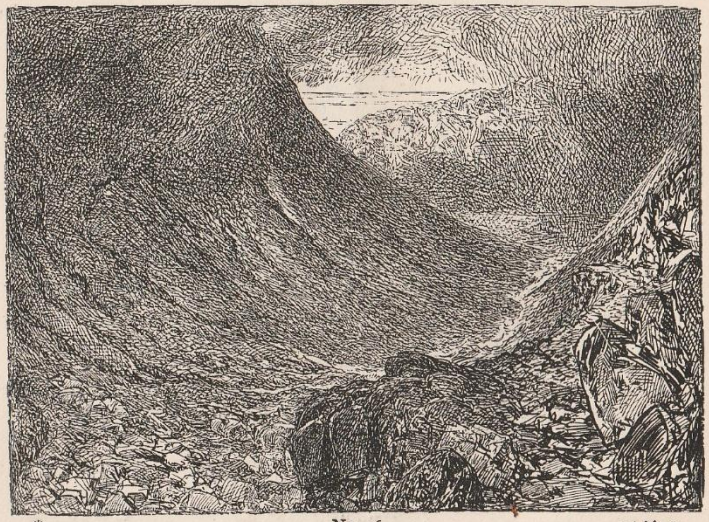
March, when the celandines, furze and broom are in blossom; a picture requiring much examination to appreciate the observant, learned work in it.

Mr. North's Algerian landscapes will be remembered in former years.

No. **72.** *"Sweet Rest;"* a young girl seated. R. LEHMANN.

No. **74.** *"Golden Apples;"* graceful figure of Italian girl. MRS. S. ANDERSON.

No. **75.** *"An Autumnal Ramble by the Spey—Portrait of Mrs. Priestley."* G. H. BOUGHTON, A.R.A. An upright landscape, with one tall figure in black, standing by a river.



* No. 76. 34 × 43.

No. **76.** *"Styhead Pass, Cumberland."* A. W. HUNT.

This picture was painted nearly thirty years ago, and is interesting as a contrast to Mr. Hunt's present work. "A wild scene, inviting strong painting," as the artist describes it.

No. **77.** *"The Rt. Hon. W. E. Gladstone, M.P."* W. B. RICHMOND.

Seated, in red robes, looking far away out of the picture; a bold and imaginative treatment of the Premier's well-known features; a portrait with the quality of originality strongly marked.

No. **78.** *"Norah, Daughter of the Hon. Major Bourke."* W. E. MILLER.

Girl in salmon-colour dress; three-quarter length.

* No. 79. 36 × 22.

No. **79.** *"A Rehearsal."* E. J. GREGORY.

Girl in low-toned pink dress, with grey fan; yellow curtain on the right; mirror in background. A clever *genre* picture by a young painter of great ability, of whose work we do not see half enough; the dashing sketch indicates well the spirit of the composition.

No. **80.** "*The Land of Windmills*," an upright landscape. J. C. FARRER.

No. **81.** "*Spring—Calvados.*" W. J. HENNESSY.

Upright landscape overlooking the sea; two children, spring green, with white thorn and silver birch, under a grey sky.

No. 82. 72 × 54.

No. **82.** "*Woodland Gleanings.*" E. A. WATERLOW.

Autumn landscape, gathering wood for winter fires; a good landscape by a young artist.

No. **86.** "*Mrs. John Pritt-Gardner*," standing, in white dress; rich interior. E. H. CORBOULD.

In the centre of the wall (in the place of honour) is the fine portrait picture sketched below.

No. 83. 50 × 40.

No. **83.** "*The Children of Moulton Barrett, Esq.*" J. E. MILLAIS, R.A.

Girl with dark hair in light green dress; boy in brown velvet.

No. **84.** "*Theodosia Leslie.*" Sir JOHN LESLIE.

On either side of the above are two noticeable pictures, Nos. **81** and **85**, each very characteristic of the artists. The former a bit of Normandy; the latter, a trading boat shortening sail, on a Venetian lagune, sketched on p. 33.

On the line here is the powerful portrait of a well-known lady; black velvet dress, dark blue chair.

* No. 87. 30 × 24.

No. **87.** "*Miss Tonks.*" FRANK HOLL, A.R.A.

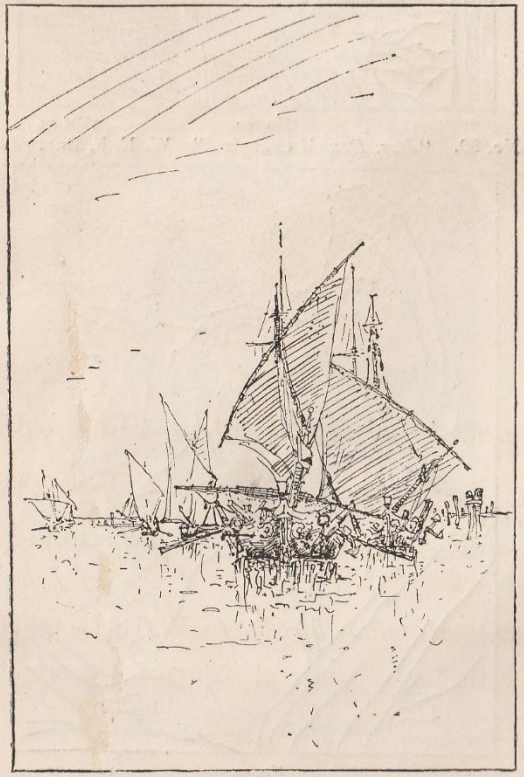
No. **88.** "*T. Davies Colley, Esq.*" J. H. G. PARTINGTON.

A prominent blue picture here (a companion to the red robes of Mr. Gladstone opposite) is—

No. **89.** "*Miss Flamborough.*" W. HOLMAN HUNT.

A child, with flowing curls of fair hair, in bright blue frock, holding an orange; brown lamb, poppies in foreground; background of dark trees. (See *Vicar of Wakefield.*)

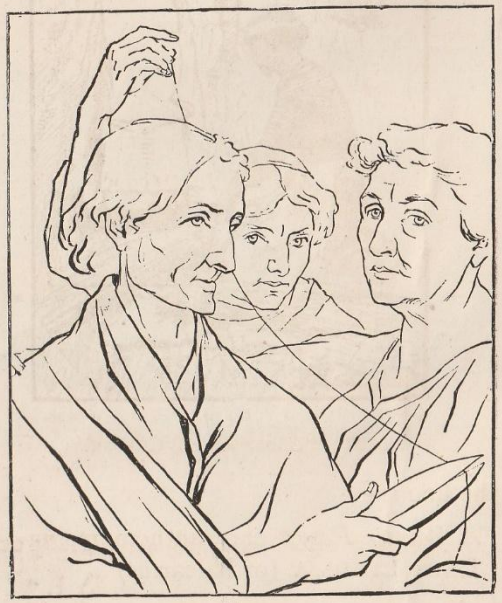
* No. **92.** "*Œnone.*" FLORENCE GRAHAM. 20 × 16.



* No. **85.** MISS C. MONTALBA. 44 × 28.

* No. 90. 36 × 25.

No. **90.** "*Mrs. Donald Crawford.*" W. E. F. Britten.



No. 94. 24 × 20.

No. **94.** "*The Fates.*" Sir Coutts Lindsay.

No. **91.** "*Miss Rachel Sassoon.*" A. Stuart Wortley.

No. **92.** "*Ænone.*" Florence Graham.

No. **93.** "*Kitty's Friend;*" girl seated, with brown cat. Frank Dicey.

No. **94.** "*The Fates.*" Sir Coutts Lindsay. (*Sketched opposite.*)

No. **95.** "*Waiting at the Well.*" A. Morgan.

[*Door.*]

No. **96.** "*Dorothy.*" W. Fisher.

* No. 97. 36 × 20.

No. **97.** "*Gleaners.*" G. Clausen.

Next on the line is—

No. **98.** "*A Winter Posy;*" chrysanthemums, in blue and white china vase. Lady Lindsay (of Balcarres).

No. **99.** "*The Children in the Wood;*" two figures. Mrs. Louise Jopling.

No. **100.** *"Oporto, from the Sandeman Wine Lodges."* C. N. HEMY.

A large view of the town with its red tiled roofs, vessels in foreground; a piled-up city like Genoa, as seen from the sea.

In the centre of this wall is—

* No. 102. 35 × 21.

"Molles sub arbore somni."—VIRGIL, *Georg. II.* 272.

No. **102.** *"Sleeping Girl."* MRS. ARTHUR MURCH.

White drapery, vine overhead; a touch of bright colour in the red and yellow roses on the marble seat. One of five pictures by this artist, who works in Italy.

Next are two pictures by young artists—

No. **101.** *"A Christian Martyr."* MISS E. PICKERING.

A sorrowful figure by a cross, in red robe; Miss Pickering's work will be remembered in former exhibitions, notably in 1878 and 1879.

* No. 103. 60 × 47.

No. **103.** *"A Rehearsal."* MRS. JOHN COLLIER.

Children practising steps for the pantomime in dark stuff dresses; the old dressing room of a theatre lighted by the bright colours of masks and costumes.

No. **105.** *"A Moor."* S. MELTON FISHER.

No. **106.** *"Nocturne in Black and Gold—Entrance to Southampton Water;"* the pier at night, light hoisted. J. M. WHISTLER.

No. **107.** *"R. S. Holford, Esq."* SIR COUTTS LINDSAY.

* No. 104. 36 × 54.

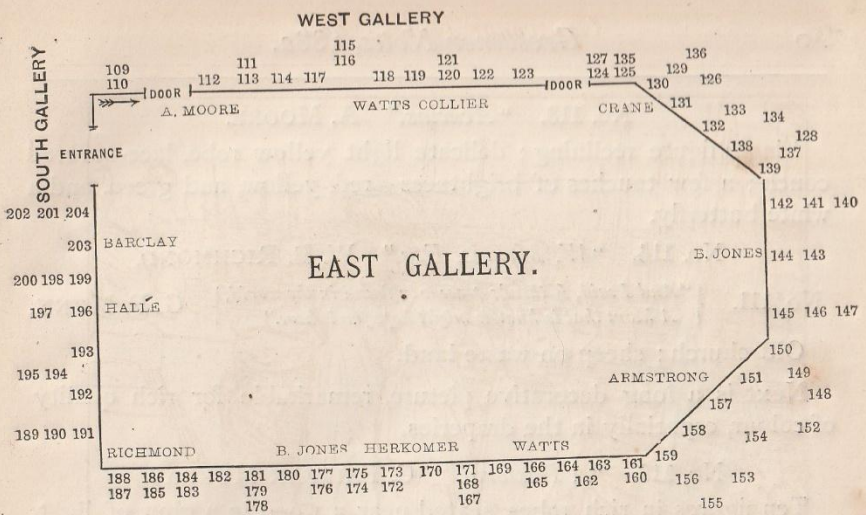
No. **104.** "*The Sirens Three.*" P. R. MORRIS, A.R.A.

An impression of the herring-fleet going out at Wick; a picture of brightness and airy qualities; pink and orange-coloured dresses against deep blue sea.

* No. 108. 36 × 60.

No. **108.** "*In the Wilderness of the Dead Sea.*" T. H. MCLACHLAN.

[*End of the West Gallery.*]



* No. 115. 36 × 66.

No. **115.** "*The Sheep Fold;*" folding in half light after sunset. W. B. GARDNER.

Commencing on the left of the doorway leading into West Gallery there are two small pictures—

No. **109.** "*Algerian Boy.*" F. MOSCHELES.

No. **110.** "*The Rabbit Hutch.*" MRS. KATE PERUGINI.

Child with cabbage leaves, fair hair and light dress; a luminous highly-finished picture (canvas, upright, 30 × 22). This work will probably be engraved.

[*Door.*]

No. **112.** "*R. B. Browning, Esq.*" W. B. RICHMOND.

No. **113.** "*Acacias.*" A. MOORE.

Single figure reclining; delicate light yellow robe, lace-covered couch; a few touches of brightness—red, yellow, and green, and a white butterfly.

No. **114.** "*W. Morris, Esq.*" W. B. RICHMOND.

No. **111.** {"*And I said, If there's peace to be found in the world, A heart that is humble might hope for it here.*"} G. F. MUNN.

Old church; sheep on waste land.

Next is a long decorative picture, remarkable for rich quality of colour, especially in the draperies.

No. **116.** "*A Pastoral.*" C. FAIRFAX MURRAY.

Ten figures in rich robes, seated near a wood in a glow of light, listening to one playing; very blue distant hills.

On either side are two by MARK FISHER—

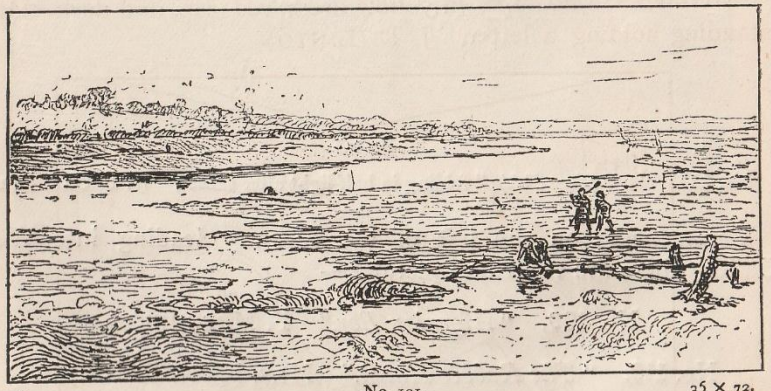
No. **117.** "*Evening;*" landscape, cattle and buildings.

No. **119.** "*A Cloudy Day;*" landscape with sheep.

Below it is a head of beauty; fair hair, white fichu—

No. **118.** "*Nora Creena.*" C. E. HALLÉ.

No. **120.** "*The late Sir B. C. Brodie, Bart.*" G. F. WATTS, R.A.



* No. 121. 35 × 72.

No. **121.** "*The Evening Tide,*" coming in fast over flat land. C. E. HOLLAWAY.

No. **122.** "*Spring;*" landscape with sheep. DAVID MURRAY.

No. **123.** "*Cassandra;*" half figure in dark blue red-embroidered robe, a very powerful picture. J. COLLIER.

[*Door.*]

No. **124.** "*The Dove that returned not again.*" G. F. WATTS, R.A.

A tree trunk showing some green shoots of life, but covered with dead ivy. A dove rests on the broken stem; in the distance the waters are subsiding after the Flood; pearls and a robe rest on one of the branches.

* No. 124. 67 × 28.

No. **125.** "*E. H. Pember, Esq., Q.C.*" FRANK HOLL, A.R.A.

No. **126.** "*L'Amitié.*" LEONARDO CATTERMOLE.

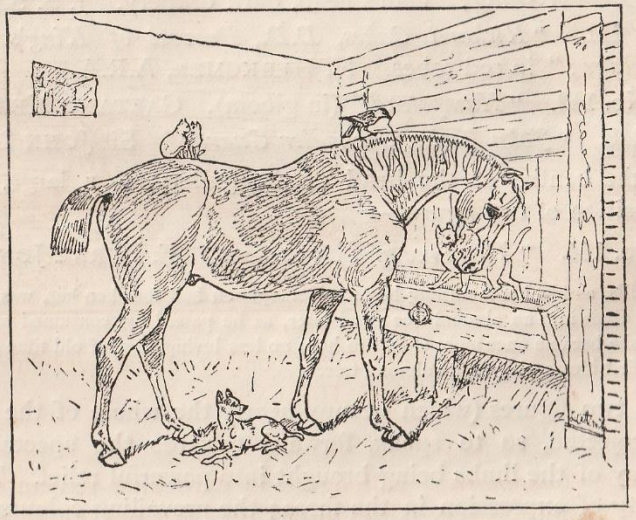
No. **127.** "*Harmony in Black and Red.*" J. M. WHISTLER. Single figure, in dark dress, standing, nearly life-size; touches of red on hat, and coral necklace.

No. **128.** "*Portrait.*" MISS M. L. HOOPER.

No. **129.** "*Monte Salario, Capri.*" R. CORBETT.

No. **130.** "*Evöe Bacche;*" a small picture; boy carried in triumph, numerous heads of a procession. J. R. WEGUELIN.

No. **131.** "*Claudio;*" in yellow dress, red cap, and dark cloak; standing holding a letter. J. D. LINTON.



* No. 126. 25 × 30.

No. 126. "*L'Amitié.*" LEONARDO CATTERMOLE.

No. 133. 28 × 65.

*

No. **133.** "*Dunstanborough Castle, Coast of Northumberland;*" under a grey sky, wind, and rain clouds. WALTER CRANE.

Above are—

No. **134.** "*Far from the Busy Haunts of Men;*" landscape. MISS C. CHARLTON.

No. **135.** "*Venetian Interior.*" J. S. SARGENT.

No. **136.** "*Portrait Study*" (of a child). E. BURNE JONES.

No. **137.** "*San Pietro, Perugia.*" R. CORBETT.

No. **138.** "*Ashburnham Garden, Westminster Abbey.*" J. O'CONNOR.

No. **139.** "*Earth.*" E. BURNE JONES.

Small picture; seated figure with a child at her feet.

No. **140.** "*A Study;*" man's head, dark drapery. J. S. SARGENT.

No. **141.** "*Richard Oakes, D.D., Provost of King's College, Cambridge;*" in red robes. H. HERKOMER, A.R.A.

No. **142.** "*Hampstead*" (in gloom). GAETANO MEO.

No. **143.** "*John Leslie, Grenadier Guards.*" Sir JOHN LESLIE.

In the centre, at the head of the gallery, is a large, upright composition of two figures—

No. **144.** "*The Tree of Forgiveness.*" E. BURNE JONES.

"Phyllis, amidst her mourning because Demophoon had forsaken her, was turned by the kind Gods into an almond tree; and after, as he passed by, consumed with sorrow for her, she became once more visible to him, no less loving than of old time; and this was the first blossoming of the almond tree."

The two figures (which occupy nearly the whole of the canvas) are projected, so to speak, forward towards the spectator, the anatomy of the limbs being brought into powerful relief. There is intensity of expression in the faces; the prevailing colours are the brown flesh and almond blossom.

No. **145.** "*Perseus and the Graiæ.*" E. BURNE JONES.

"The three sisters called the Graiæ, who dwelt at the world's end, were full of all wisdom, but had only one eye between them; thither came Perseus and stole the eye from them, and, as the price of its return, had from them the wisdom whereby he slew the Gorgon."

A small picture; four figures seated, crouching, on the ground.

No. **146.** "*Luke Ionides, Esq.*" W. B. RICHMOND.

No. **147.** "*Portrait of Mrs. Charles Plowden.*" MRS. A. MURCH.

Here are several small works—

No. **148.** "*Between Sunlight and Moonlight.*" G. F. MUNN.

No. **149.** "*Old Cottage, Clovelly, North Devon.*" F. HINES.

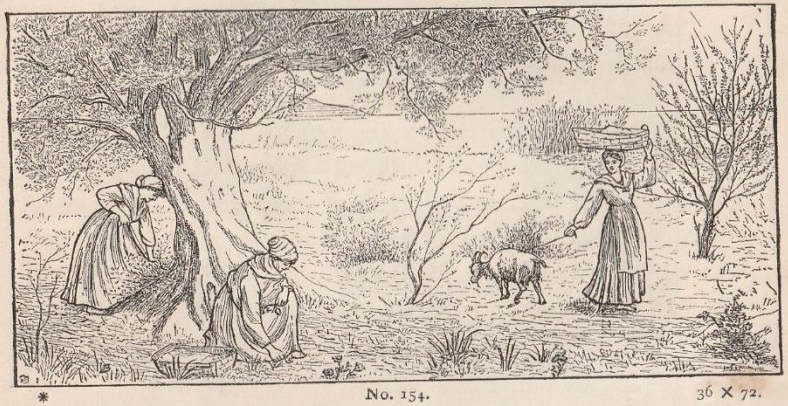
No. **150.** "*Cleaning Day;*" servant cleaning brass dish. J. D. WATSON.

No. **151.** "*William, Lord Bagot.*" JULIAN STORY.

Above the foregoing are two landscapes—

No. **152.** "*The Gelderose, Spring.*" A. DE BRÉANSKI.

No. **153.** "*Winter.*" CLAUDE HAYES.



No. 154. 36 × 72.

*

No. **154.** "*View near Mentone.*" T. ARMSTRONG.

The skirt of an olive wood, overlooking the Mediterranean.

No. **155.** "*Moonrise;*" two children by a river. A. E. EMSLIE.

No. **156.** "*Suburbs of Ravenna.*" TELEMACO SIGNORINI.

No. **157.** "*The Feast of Peleus.*" E. BURNE JONES.

"At the marriage feast of Peleus, whereat he entertained the Gods, when all seemed well, Discord entered unbidden, and cast an apple on the board on which was written, 'For the Fairest.' This apple the three great Goddesses claimed, and with this strife began many ills to men and the ruin of Troy."

A small picture, long composition, containing 20 figures, mostly nude, at a table with viands; prevailing colours pink and purple.

No. **158.** "*Miss Elsie Thomson.*" F. DICKSEE, A.R.A.

A portrait, head and shoulders; pale plum-coloured, square-cut bodice—to be noted for the careful painting of textures—

No. **159.** "*Habet!*" J. R. WEGUELIN.

Small upright picture; a girl, nude, stooping over a tortoise on the circular steps of a Roman bath, bas-reliefs in background.

* No. 162. 56 × 40.

No. **162.** "*Going to the Fountain.*" EDGAR BARCLAY.

A morning effect; Kabyle girls with empty pitchers hastening down a steep lane; with them a youth leading a cow and driving goats.

No. **160.** "*F. R. Leyland, Esq.*" MISS ROSE CORDER.

No. **161.** "*Early Summer.*" MARK FISHER.

Sheep at pasture; spring blossoms and grey sky.

Next is a little picture, effective and strong in colour—

No. 163. 10 in. × 7 in.

No. **163.** "*Granny's Needle;*" green skirt, yellowish green jacket and white apron. MRS. ALMA-TADEMA.

* No. 164. 9 in. × 18 in.

No. **164.** "*Gallantry Bower, Clovelly, N. Devon.*" MRS. ARTHUR MURCH.

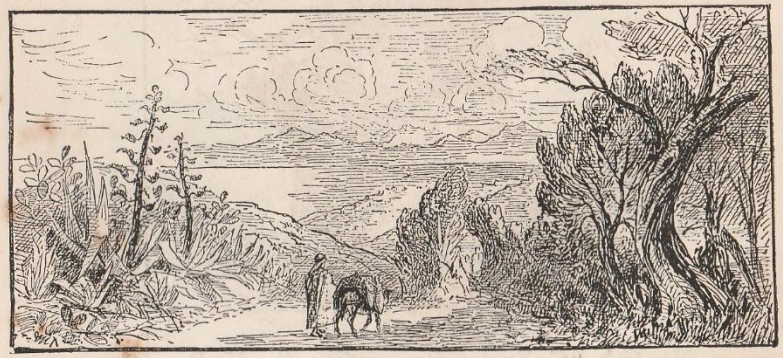
One of three landscapes, see Nos. **169** and **170.**

No. **165.** *Mary, eldest daughter of T. E. Collcutt, Esq.*" C. FAIRFAX MURRAY.

Next is one of the remarkable portraits of the exhibition—

No. 166. 36 × 28.

No. **166.** "*Cardinal Manning.*" G. F. WATTS, R.A.
In scarlet robe of office, with white lace sleeves and red cap.



* No. 168. -7 × 60.

No. **168.** "*Algiers.*" E. M. OSBORNE.
View from the heights on the west of the city, looking towards the mountains of Kabylia, seen across the bay ; hedges of flowering aloe and cactus ; in the middle distance is the shining city of Algiers.

* No. 167. 32 × 52.

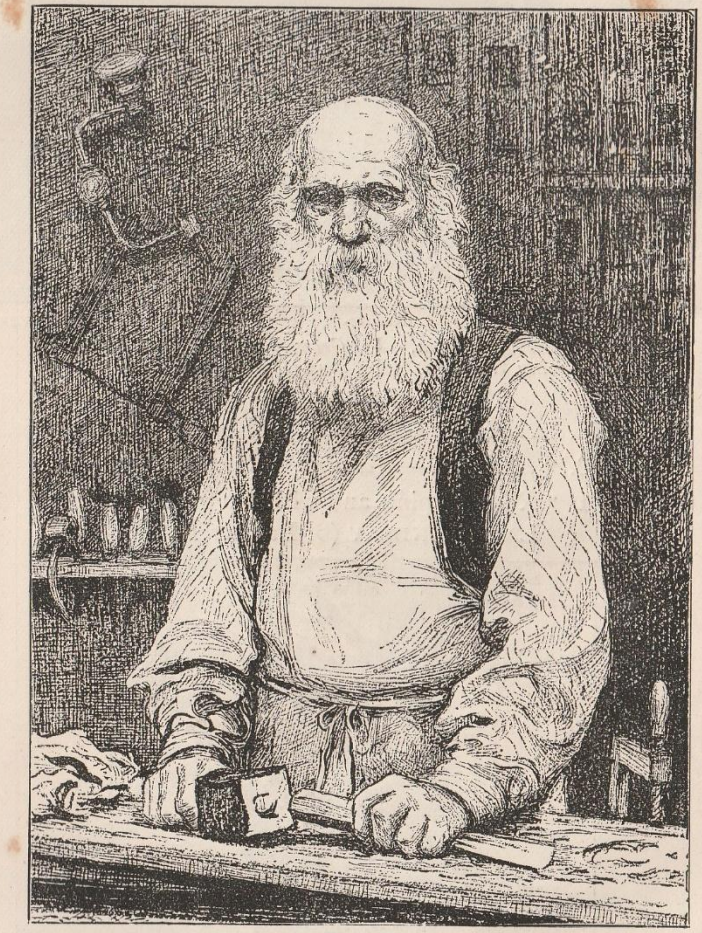
"*Summer is a-coming in,*
Loudly sing, cuckoo!
Groweth seed and bloweth mead,
And springeth wood anew."

No. **167.** ARTHUR HUGHES.
No. **169.** "*At Capri—Evening.*" MRS. A. MURCH.
No. **170.** "*At Capri—Morning.*" MRS. A. MURCH.
No. **171.** "*Roses ;*" pink and white in green vase.
LADY LINDSAY (of Balcarres).

* No. 172. 44 × 33.

No. **172.** "*A Shepherd's Tale.*" FRANK F. COX.
A clever study by a young artist, not to be passed over.

Here is a powerful picture of Lorenz Herkomer, the Bavarian wood carver, unflinching in its realism; a portrait in working dress; almost as striking as the same artist's "War Correspondent," No. **787**, in exhibition of the Royal Academy.



* No. 173. 43 × 34.

No. **173.** "*Lorenz Herkomer.*" H. HERKOMER, A.R.A.

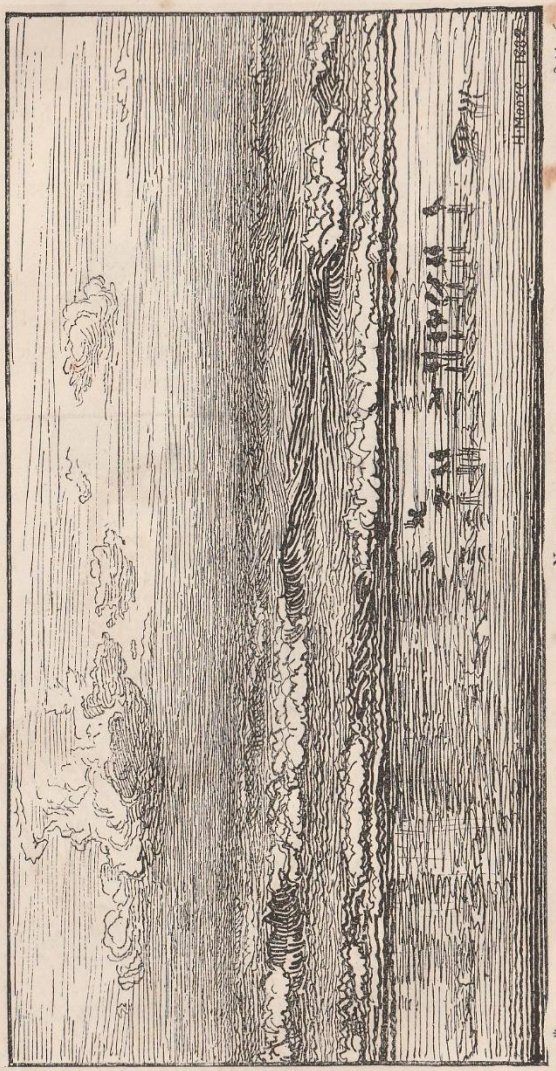
Near the above is another portrait by the same artist—

No. **177.** "*James Forbes, Esq.*" H. HERKOMER, A.R.A.

The well-known Chairman of the Metropolitan District and London Chatham and Dover Railway; here, again, the artist has caught the exact character of the sitter.

* No. 174. 44 × 79.

No. **174.** "*Cliff-Ploughing.*" Sunset effect. DAVID CARR.



28 × 56.

No. 179. "*After a Storm—Calm.*" H. MOORE.

In the centre of the wall is BURNE JONES' much discussed picture—

No. **175.** "*The Mill.*" E. BURNE JONES.

Three maidens by a mill stream and buildings, dancing in a line, hand in hand; one man on the right playing on a wind instrument. Dark brown, blue, and greenish robes; in the background bathers and the wheels of a water-mill; a picture remarkable for strong qualities of colour; quiet and restful in expression.

No. **176.** "*A Study;*" girl in white. H. H. LATHANGUE.

No. **177.** (*See page* 48.)

No. **178.** "*The Wandering Minstrel.*" H. CAFFIERI.

An interesting picture, harmonious in colour, but not well seen; donkey-cart, a shed, children, pots and pans, bundles of sticks and felled wood. A true study of a corner in the country.

No. **179.** "*After a Storm—Calm.*" H. MOORE.

A wild, windy feeling over sea and shore; sunset, glare, clouds drifting. (*See sketch opposite.*)

No. **180.** "*Falling Leaves.*" EDGAR BARCLAY.

Woodman at work, felled tree.

No. **181.** "*Varese, Lago Maggiore.*" H. M. PAGET.

No. **182.** "*Study for 'The Startled Maskers',*" small; two figures. EUGENE BENSON.

No. 183. 35 × 25.

No. **183.** "*A Link with the Past.*" CARLO PELLEGRINI.

Black cloak, green ruff, and olive-green background. One of three portraits by the well-known artist of '*Vanity Fair.*'

* No. 184. 37 × 25.

No. **184.** "*Saint Cecilia.*" J. M. STRUDWICK.

No. **185.** "*Passing Glances.*" EDGAR BARCLAY.

Another picture full of local colour, studied in Kabylia, in North Africa; a Kabyle herdsman in classic bournous, bare-headed, drives his cattle off a path to make way for two women carrying amphora-shaped vessels on their backs; goats and kids skip in the foreground, and a rainbow gleams against the clouds.

No. **186.** "*Mrs. Luke Ionides;*" seated on couch in warm rose-colour dress, with black Japanese, embroidered background. W. B. RICHMOND.

* 21 × 30.

"Two blind men by the wayside begging, when they heard that Jesus passed by, asked what it meant."—St. Luke xviii. 36. (Water-colour.)

No. **187.** LOUISA, MARCHIONESS OF WATERFORD.

No. **188.** "*William Wickham, Esq.;*" three-quarter length standing figure, nearly life size. C. E. HALLÉ.

No. **189.** "*General Sir O. Cavanagh.*" R. P. STAPLES.

No. **190.** "*A Crown of Wind Flowers;*" a fair girl. Mrs. STILLMAN.

No. **191.** "*The Flooded Land.*" A. E. EMSLIE.

A young mother and child; a picture not to be missed on account of its position in the corner of the Gallery.

* No. 196. 44 × 32.

"And Judith was left alone in the tent, and Holofernes lying along upon his bed, for he was filled with wine." * * * JUDITH (*The Apocrypha*).

No. **196.** "*Judith.*" C. E. HALLÉ.

Dark blue robe, knife in hand, holding back red curtain of tent.

No. **192.** "*Little Red Riding Hood.*" Lady LINDSAY (of Balcarres).

No. **193.** "*Fountain, Villa Borghese, Rome.*" WALTER CRANE.

No. **194.** "*T. Lowthian Bell, Esq.*" W. B. RICHMOND.

No. **195.** "*Douglas Harbour, Isle of Man.*" J. M. NICHOLSON.

No. **197.** "*Down in the Reeds;*" landscape. Mdme. DE L'AUBINIÈRE.

No. **198.** "*Mrs. T. Lowthian Bell.*" W. B. RICHMOND.

No. **199.** "*Cypresses, Monastery of St. John and St. Paul, Rome.*" WALTER CRANE.

* No. 200. 20 × 30.

No. **200.** "*In Lincolnshire.*" J. ORROCK.

No. **201.** "*The Legend of Fair Women;*" girl reading. Mrs. STILLMAN.

No. **202.** "*Young Sailors;*" old fishing village. A. QUINTON.

No. **203.** "*Study of a Head;*" dark blue Kabyle dress, clasps, and necklace. EDGAR BARCLAY.

No. **204.** "*Phosphorus and Hesperus.*" Miss PICKERING. Small picture of two nude figures, holding torches on the shore.

[*End of East Gallery.*]

THIRD ROOM.

No. **205.** "*Winter, Calvados.*" W. J. HENNESSY. Upright landscape; man up a tree lopping branches.

No. **206.** "*A Tiger reposing near rocks.*" WYCLIFFE TAYLOR.

No. **207.** "*The Edge of the Moor.*" A. J. LEWIS.

No. **208.** "*Autumn;*" peaches and grapes. W. J. MUCKLEY.

No. **209.** "*Through the Birches, Holmwood.* W. B. GARDNER.

No. **210.** "*Perdita.*" MARY STUART WORTLEY. Girl in greenish yellow dress, with basket of flowers.

No. **211.** "*Winter Morning in the Riviera.*" ADRIAN STOKES.

No. **212.** "*Sweets to the Sweet;*" girl at table. Miss GOODMAN.

* No. 213. 19 × 16.

No. **213.** "*An Intermezzo.*" CARL SCHLOESSER.

* No. 214. 13 × 18.

No. **214.** "*A Study of Poppies.*" DAVID BATES.

No. **215.** "*A Portrait.*" CARLO PELLEGRINI.

No. **216.** (*See overleaf.*)

No. **217.** "*In Auvergne, Early Morning.*" M. POLLOCK.

No. **218.** "*A Glance at the Weather.*" MRS. S. ANDERSON.

* No. 216. 20 × 34.

No. **216.** "*The New Coat.*" J. MCLURE HAMILTON.

No. **219.** "*A Portrait.*" MRS. MITCHELL.

* No. 220. 45 × 30.

No. **220.** "*The Daughter of Herodias.*" F. MOSCHELES.

No. **221.** "*Medea.*" MRS. GARDINER HASTINGS. A graceful picture, Medea standing at the edge of a wood, with serpents on the ground; a galley in sunlight, arriving off the shore.

Next is a study of a dark-haired Italian mother and child; a picture remarkable for character and colour, No. **222**, "*Florentine Mother and Child.*" Miss A. L. ROBINSON.

No. **223.** "*W. Gilstrap, Esq., of Farnham.*" W. B. RICHMOND.

No. **224.** "*On a breezy shore.*" E. M. HALE. Three girls running against the wind, whilst others hold a string as a goal; yellow sand, bright-coloured fluttering draperies, wind-blown clouds and sea-gulls. (*Sketched below.*)

No. **225.** "*Miss Edith Waller;*" white dress. M. W. RIDLEY.

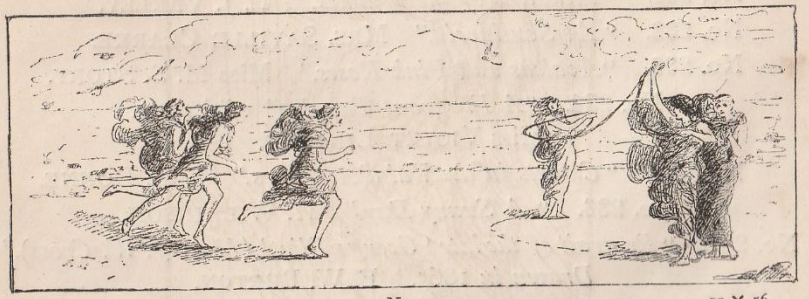
No. **226.** "*J. H. Hutchinson, Esq.*" CARLO PELLEGRINI.

* No. 225. 72 × 20.

227. "*September.*" CECIL LAWSON.

"When the golden mists are born."

Landscape, wild sunset effect; cattle half seen through haze.



* No. 224. 19 × 56.

No. **224.** "*On a breezy shore.*" E. M. HALE.

Next is a large composition, facing the staircase, a mass of gold and crimson fruit; gourds, melons, grapes, figs, pomegranates, &c.; relieved by the deep green of a water jar and blue Italian sky;

the corner of a market-place in Italy, only wanting a fair fruitseller to complete the picture.

* No. 228. 81 × 50.

No. **228.** "*The Fruits of Italy.*" W. HUGHES.

No. **229.** "*Miss Clough.*" W. B. RICHMOND.
Painted for Newnham College, Cambridge.

No. **230.** "*Ellestrin Bay, West of Ireland.*" W. H. BARTLETT.

FOURTH ROOM.

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No. **233.** "*Azaleas and Pink Roses.*" Miss M. S. STORY.

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Miss VIOLET LINDSAY.

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J. TALMAGE WHITE.

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LADY LOUISA CHARTERIS.

No. **251.** "*Hawarden Castle.*" GAETANO MEO.

[The numbering of the FOURTH ROOM is continued at No. 333, p. 62.]

FIFTH ROOM.

No. **252.** "*The Hall, Boyton Manor, Wilts.*"
Miss M. F. RAVENHILL.

No. **253.** "*A Passing Storm—Coast of East Lothian.*"
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R. R. HOLMES.

No. **260.** "*Portrait of G. Glennie, Esq., Blackheath Golf Club.*"
HEYWOOD HARDY. There are several good portraits of members of the club in this small picture.

No. **261.** "*Autumn Evening—The Thames Valley from Hedsor Hill;*" sheep on the hill-side. J. W. BECK.

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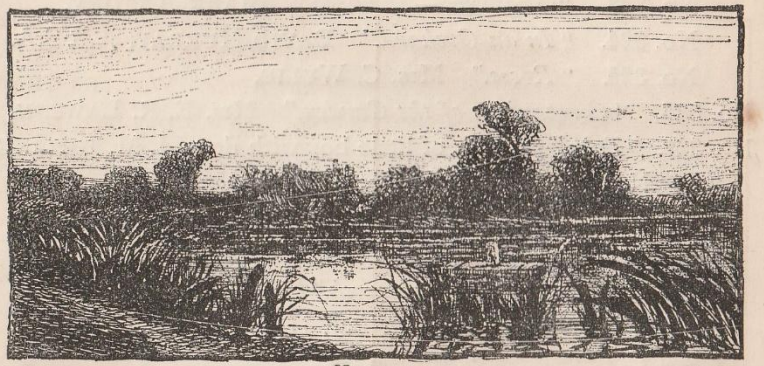

* No. 300. 10 × 21.

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